6 JUNE 2015

NME

The Strokes
New solo projects revealed

The Maccabees
Inside their "traumatic" new album

Hudson Mohawke
On working with Kanye and Foals

Alabama Shakes
Reinventing the blues

FOO FIGHTERS
The road to Glasto begins

"Some of the top musicians are quirky, aren't they" MICHAEL OWEN

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THE QUIET BEFORE THE STORM

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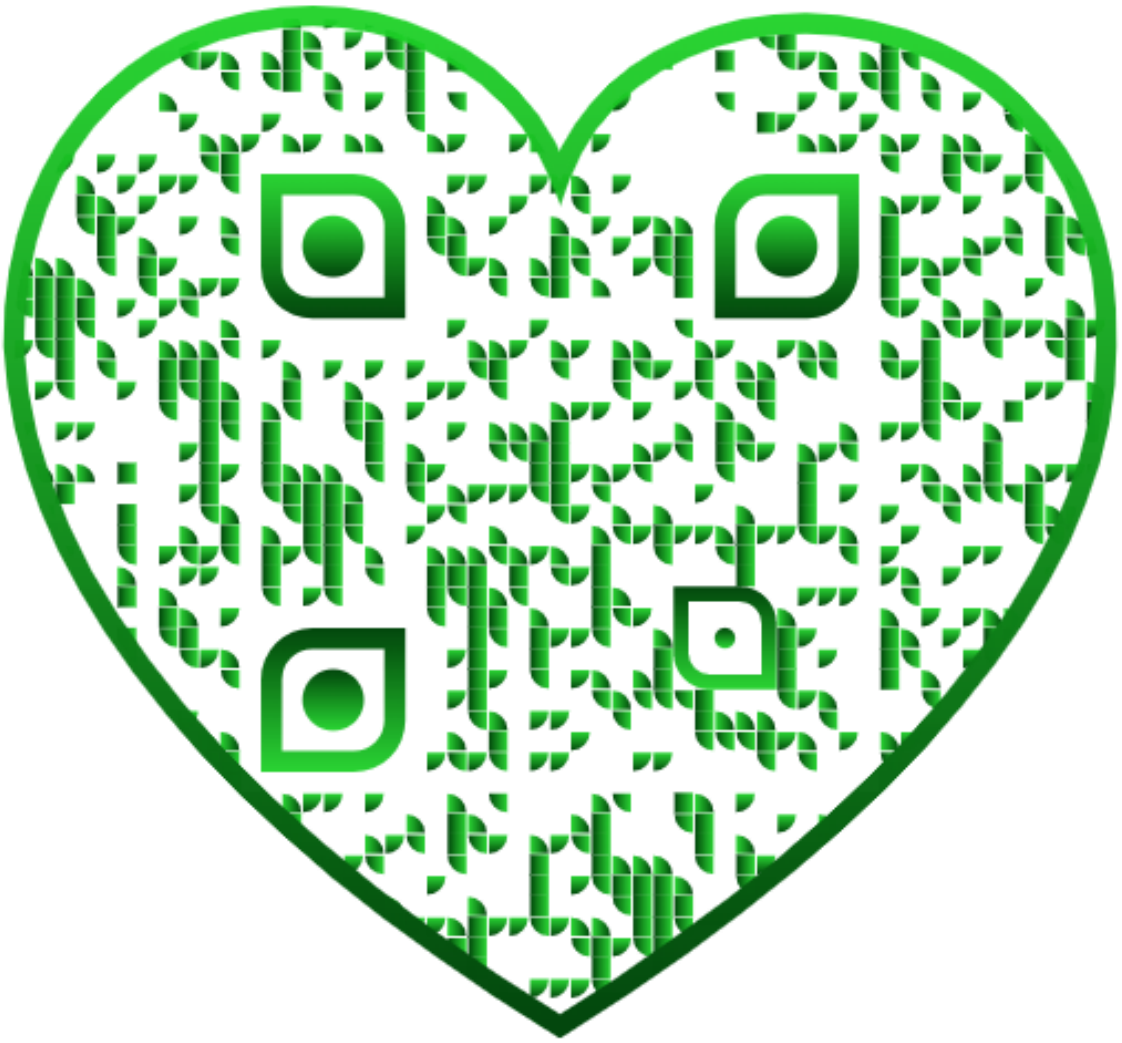

DISCOVER OUR ROOTS

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COVER: ZACKERY MICHAEL CONTENTS: JORDAN HUGHES

SOUNDING OFF

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LETTER OF THE WEEK

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FOREVER YOUNG

Justin Young: what a hoot! I don't *really* like The Vaccines, and I've never found them *particularly* interesting, but last week's interview with the band was great, especially the bits with Justin. What a strange, complex, terrified, nervous, confident and ambitious human being he is. He seems like he really struggles with everyday life, and that writing and playing music is what keeps him from going completely insane. That's great, though, isn't it? Although he sounds a bit like his overarching goal in life is to be really bloody famous (not that there's anything wrong with that, necessarily), he comes across like he makes music because he has to. It soothes and calms him. He has no choice – it just comes out of him. The guy's a natural, and I'm way more excited about their album now. Who knew there were so many layers within their chirpy and harmless indie-pop music?
Tommy Vickers, via email

TH: Well yes, Tommy. It felt a bit like Justin upped his quote game for that interview, and he's been at it again since, saying that The Who are "such a safe booking" for Glastonbury, suggesting Florence might've been a better idea and hitting the nail on the head by saying that Kanye West is "the biggest, most important artist on the planet, so he should be playing the biggest, most important festival on the planet". Good! Spicy! There comes a time in every musician's life when they realise the way to the general public's heart is to say excellent things to journalists. Justin Young has seen the light.

MODERN MUSIC IS DULL

I have to agree with Alex Kapranos and Sparks from your interview last week (FFS, pictured) – I don't ever remember a duller music scene. If you look at the singles charts from Elvis to the noughties, there were always lots of great original acts in there. It's interesting that Kapranos says the scene is "dire", as I can't really remember good chart music since bands like Franz Ferdinand and The Libertines. Yes, there's loads of good new music, but it's on the borders, like Fat White Family, Death Hawks, Colleen, Pre-Be-Un and Young Fathers. Originators from Beatles to Bowie to Nirvana to Radiohead used to make the most original music, and amazingly, it was also the most popular. Surely the music scene now is worse than it was before punk broke? I don't know why *NME* doesn't show some attitude and take it on. You could really carve out a niche by attacking the status quo instead of accepting it and make a huge difference. Otherwise, the kids of tomorrow will be influenced by Ed Sheeran. The soul shudders.
Gavin Smith, via email

TH: We're not really interested in attacking the status quo, Gavin – plenty of people do that for us. We're more concerned with showing readers about all the good stuff going on out there. From the last issue alone: The Vaccines, Slaves, Shamir, Muse, Jamie xx, Foxygen, The Prodigy. Ed Sheeran is bossing the charts right now, but a time will come once more when artists as original as The Beatles, Bowie, Nirvana and Radiohead take over. It all goes in cycles. And who knows, maybe the new Fat White Family album will be the new 'Nevermind'.

CUTS = GOOD TUNES?

With what looks like another five years of cuts and austerity, I can only see one positive outcome. Maybe this result will give some bands the kick up the arse they need to be more proactive. It would be nice to see bands with opinions, not hiding behind their PR at the risk of alienating a fanbase. I hope the results see new and exciting bands rise up and use their platform to express their views, and overthrow "rock'n'rollers" like the Arctic Monkeys, who have recently gotten pretty mundane. Don't get me wrong I love a lot of the bands we have now, but none of them seem to care about what's going on.
Joseph Parsons-Munn, via email

TH: You can hear them, Joseph – a new wave of politically charged bands that no-one's heard of yet, ready to bring the government down. Or at least go on TV and smash some stuff up.

THE STROKES ARE EVERYWHERE

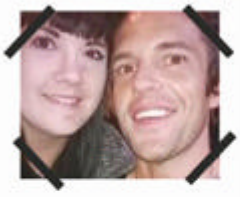
I can't remember the last time I read the *NME* and did not see a band being compared to The Strokes in some shape or form. Still a great mag, though.
Russ Petcher, via letter

TH: Just goes to show, Russ, that Julian Casablancas's crew are as influential as ever. There was a good bit in our recent Circa Waves feature where fans outside one of their shows told our writer that they liked the band because they'd never heard anything quite like it. Imagine their faces when they listen to The Strokes' 'Is This It' for the first time.

NEW LIBS IS FINISHED!

I have it on good authority that The Libertines have finished recording their latest album, as one of the production crew has posted on Pete Doherty's personal forum (frenchdogwrittles.myfastforum.org) and said: "It's done... and it sounds out of this world."
Ryan Wood, via email

TH: Our sources suggest that you are correct, Ryan. There's a lot of excitement on that forum. One good comment: "'Bucket Shop'? Go on, don't be shy!" The people are *psyched*.



LOOK WHO'S STALKING

Me and Brandon Flowers outside Brixton Academy on May 22. The shows have been brilliant!
Rowan Walsh, via email

ED MILES

ON REPEAT

NME TRACK OF THE WEEK

1. Fidlar
40oz On Repeat

Those perma-stoned, booze-loving Cali boys Fidlar are back with a second album on the horizon, and '40oz On Repeat' is the first self-loathing, sozzled taste of what to expect. It's their most vitriolic work yet, as Zac Carper spits "*I got bills to pay and I got pills to take/'Cos I was born and raised in the USA*" before admitting ultimate defeat: "*I'm gonna lock myself inside my room with a 40oz on repeat*".
Rhian Daly, Assistant Reviews Editor

2. Disclosure
Holding On

It's good to know that Disclosure aren't allowing themselves to be used merely as wet nurses for the next generation of Brit School talent. Gregory Porter is a surprise pick for guest singer, a burly Californian jazz man in a customised deerstalker, but he's an inspired choice, gracing Disclosure's insistent garage beat with a vocal as assured as an expensive cognac. It's not mould breaking, just a subtle reinforcement of their Brit-house supremacy.
Sam Richards, writer

3. Night Beds
Tide Teeth

Wunderkind Winston Yellen has a special knack for self-flagellation: his songs, released under his Night Beds name, are lonely little things that sound as if they're dwelling on the mistakes and missteps of the past. 'Tide Teeth' is no different: a throbbing, troubled beast, haunted by gently pulsing synths, which finds him obsessing over an encounter gone wrong as he howls "*You didn't have a right mind/ You didn't have a good time*" on a destructive loop.
Ben Hewitt, writer

4. Formation
Hangin

These London brothers have been causing a ruckus in the capital for a while: the odd DJ set here, a dropped remix there. There's not much else to go on yet, save for a couple of incendiary live shows and, now, this anthem. 'Hangin' is the kind of song that Friendly Fires at their peak would have killed to write. It's ESG meets Talking Heads at the Boiler Room, and it deserves to make Formation one of the UK's premier new bands.
Matt Wilkinson, New Music Editor

5. Drake
Go Out Tonight

Drake can be heard chuckling at the start of 'Go Out Tonight', but he sounds far from up for a laugh here. While that's not much of a surprise, this tune, one of two recently leaked online, finds Drizzy doing downbeat slightly differently. Over slow, slinky production from Noah '40' Shebib, he sings, "*I'm looking for somebody to be with*". Then he dumps his introspection to implore, somewhat arrogantly, "*Go out tonight/'Cos you might just meet me*".
Ben Homewood, Reviews Editor

6. Hudson Mohawke
Scud Books

Get Ross Birchard going on his "hip-hop beatmaker" status and you won't stop him; HudMo's reinvented himself as a proper, old-school producer on rap-free second album 'Lantern'. For all the hype, 'Scud Books' isn't a million miles from the luminescent bedroom-bangers he was making before Kanye and Drake got his number, but it fizzles and pops like a shook-up can of liquid ecstasy.
Jazz Monroe, writer

7. Chance The Rapper And The Social Experiment
Hiatus

Still averse to proper money-exchanging-hands albums, Chance The Rapper's new project 'Surf' (due any second) is another freebie, this time in tandem with his band The Social Experiment. The latest, 78-second, snippet is based around an electric piano-fuelled loop from Aussie soul crew Hiatus Kaiyote's 'Fingerprints', with Chance giggling and planting seeds for purposes to be revealed.
Matthew Horton, writer

8. Girls Names
Reticence

Belfast's Girls Names have long been tipped as Northern Ireland's great indie hope, and over two albums they've proved themselves worthy. This first track from the October-released third, 'Arms Around A Vision', is fiercer and fuller than anything they've done before. It begins as a Mary Chain song ends – with a wall of accelerated, instrumental fuzz – before warping into a dark indie pop song about disgust and hatred, but also feeling very alive.
Phil Hebblethwaite, writer

9. Ariel Pink
I Need A Minute

Ariel Pink apparently wrote 45 minutes of original material for independent drama *Heaven Knows What*, but 'I Need A Minute' ended up being the only track used. The film tells the true story of a young heroin junkie in New York, and Pink's dreamy number perceptibly mirrors the effects of the drug – using sedated synths, pitch-shifted vocals and a minimal, washed-out beat to create a gently euphoric atmosphere.
James Bentley, writer

10. Holy Holy
Impossible Like You

The lead track from Holy Holy's debut UK EP 'The Pacific' comes over like Midlake's back catalogue being mined by the Master Musicians of Joujouka (a Moroccan group noted for their part in Stones founder Brian Jones' '...Presents The Pipes Of Pan At Joujouka' LP). Feather-soft harmonies flutter over rolling Moroccan riffs courtesy of Brisbane's Timothy Carroll and Melbourne's Oscar Dawson. Be prepared for yet another summer of love.
Leonie Cooper, writer

JESS BAUMUNG, SASHA ELSENMAN

ESSENTIAL NEW TRACKS

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11. Dr Dre
2Nite (feat. Kendrick Lamar)

Kendrick Lamar was a 12-year-old with dreams of collaborating with the elder Compton rapper when Dre released his last album. Now, though, it could be deemed that it's his mentor more in need of a co-sign. '2Nite' combines classic West Coast hip-hop with modern R&B texturing, Dre declaring "*Fuck it, I'm going all out*". If this is anything to go by, we should take him at his word on any future albums.
Luke Morgan Britton, writer

12. Arca
Washed Clean

When 'Washed Clean' emerged on Twitter, one fan pointed out that "the beat didn't drop". "You're welcome," was Arca's reply. It's a testament to the experimental electronic producer's leftfield outlook. This ambient number might be inspired by any combination of Brian Eno, Philip Glass and Aphex Twin, but as eerie chords wash over whirring sirens, it sounds undeniably fresh. One of *the* producers of modern times – whatever genre he's meddling in.
James Bentley, writer

13. Beirut
No No No

Everyone's favourite beerhall barrelmasters return in chipper mood (despite what must be almost a decade of solid hangovers), with a perky Farfisa pier-organ pop jig about throwing yourself into a torrid affair with someone who "*don't know the first thing about who you are*". A natural soundtrack to the forthcoming series of *Celebrity Big Brother*, then, and as terrifically trumpet-laden as we've come to expect from these brassy banditos.
Mark Beaumont, writer

14. Refused
Françafrique

"*Exterminate all the brutes*" chant angelic children at the start of 'Françafrique'. New album 'Freedom' is heavy on the politics and this track focuses on France and Belgium's links to Africa, such as the creation of the Congo Free State in 1885, which led to more than 10 million deaths. "*The Congo basin bleeding still/Genocide was Paris' will*" rasps Dennis Lyxén over thunderous guitars that swagger like 'Walk This Way'. Thought provoking and infectious.
Rhian Daly, Assistant Reviews Editor

15. Christopher Owens
Heroine (Got Nothing On You)

Good news: 'Chrissybaby Forever', the album Christopher Owens released last week, sounds more like his old band Girls than his flute-heavy 2013 solo record 'Lysandre'. Amusing news: this track, 'Heroine...', rips off John Holt's 'The Tide Is High'. Disturbing news: it seems to be about smack. "*Relax, breathe a little bit, before long you can't live without it*", he sings. "*White sands on a desert island got nothing on you*". It's great, if worrying.
Tom Howard, Assistant Editor

16. Darwin Deez
Kill Your Attitude

Jeez, Deez, where ya been? We've been pining for a bit of dork-dancing New Yoik pop since 2013's second album 'Songs For Imaginative People' slipped under the radar, and here's a back-to-form slab of syncopated new wave making the deep, unrepairable dents in a relationship ("*Should I stay six feet away from you at all times?*") sound like a cheerful skip down Smugcouple Avenue.
Mark Beaumont, writer

17. Big Talk
What Happened To Delisa

Back in 2011, Killers drummer Ronnie Vannucci Jr used a band hiatus to pull on a trucker cap, head to a sleazy dive bar and release a record of glorious, unashamedly cheesy desert rock under the name Big Talk. Rejoice, then, that this year he returns with second album 'Straight In No Kissin" fronted by this strutting lead single, which gives the band's classic rock a Phoenix-style polish. Better than the last Killers record? That's Big Talk.
Kevin EG Perry, writer

18. Ultimate Painting
Break The Chain

The latest instalment from Ultimate Painting (the collaborative project of Mazes' Jack Cooper and James Hoare of Veronica Falls and The Proper Ornaments) tees off forthcoming LP 'Green Lanes' (due August 7) by taking a hazy trip into Beatles-y '60s nostalgia. Adding some 'Strawberry Fields'-esque piano to the wistful tone beloved of Hoare's other projects, it proves that if you're going to crib from the past you might as well pick the best bits.
Lisa Wright, writer

19. Neon Indian
Annie

Neon Indian's 2011 album, 'Era Extraña', was inspired by a break-up and subsequent meltdown in Finland. New single 'Annie' is far happier than anything on that record. It's also far better. Chillwave originator Alan Palomo might be pleading with a lost love to "*answer the machine*", but he's doing so over a fat, tropical melody built from crystal-clear guitars and a mega drumbeat. The haze of his old material has lifted, and Neon Indian is sizzling.
Ben Homewood, Reviews Editor

20. Baio
Brainwash Yyrr Face

With its fingerclick beats and whispered vocals, the ghost of chillwave hovers over the opening bars of this new track from the side project of Vampire Weekend's Chris Baio. The outfit's USP is revealed, however, in the shock switch to the chopped-up, sampled chorus, which sounds like Kate Bush on a skipping CD, and the amped-up outro. It's decidedly more interesting than most of Vampire Weekend's last album.
Dan Stubbs, News Editor

24-hour Panama people

Shaun Ryder goes back to the jungle as the Mondays collaborate with remote Panamanian tribe

Bring a friend: the original Happy Mondays line-up with Rowetta and a member of the Embera Drua tribe in Panama, March 2015

"It was life-changing, mate!" No, Shaun Ryder is not talking about his current course of testosterone injections, but the experience of returning to the jungle to live with the indigenous Embera Drua tribe of Panama's Upper Chagres river as part of a new Watch series, *Singing In The Rainforest*. The show, which will air in mid-August, takes a variety of musicians – including Glasvegas, Myleene Klass, Scouting For Girls and former Busted frontman Charlie Simpson – to some of the most far-flung corners of the world, with the aim of collaborating on a new piece of music that represents their clashing cultures. Ryder's successful stint on *I'm a Celebrity... Get Me Out Of Here!* made him an obvious choice, but as he explains, "The more I thought about the offer, the more I thought, 'Why don't we bring the rest of the Happy Mondays along, too?' So all of us went to Panama to live and hunt with this indigenous tribe of musicians. We were hunting all kinds of birds, animals, giant rats... But the closest shave I had was with sunburn."

Fulfilling the brief of the series, the Mondays and the Embera Drua soon became musical collaborators. "They had all sorts of drummers and percussionists," says Ryder, "and when the show comes out you'll be able to download the track that we made with them. It's the first piece of music the original Happy Mondays line-up have written since 1992."

Yet while Ryder is apparently warming to the idea of a new Mondays album, he's also got a forthcoming solo LP to contend with. Last month he released a surprise 12-inch featuring two new songs, 'Close The Dam' and 'Electric Scales', with the full album scheduled to follow early next year.

"I've done the record with Sunny Levine, who also worked on [Happy Mondays' 2007 album] 'Unkle Dysfunctional', and while I was getting there on that record, this is the first one I've done totally straight," he says. "We did half of the album in LA and the other half in Manchester, and it's been a blast. Years ago, I thought I was doing myself a favour and making things easier by being pumped full of drugs. But when you've got a clear head, there's nothing fucking easier than that. I wish I'd learned that 20 fucking years ago and saved myself a lot of time!" ■ BARRY NICOLSON

UKTV

Different Strokes

Albert Hammond Jr and Nikolai Fraiture break ranks with new solo material

Albert HammondJr.

With their UK live return at Hyde Park just weeks away, hard facts about The Strokes' sixth album are frustratingly thin on the ground. That doesn't mean the individual members haven't been busy, though: firstly, guitarist Albert Hammond Jr is set to return with 'Momentary Masters', his third solo LP, released on July 31.

With a title taken from a line in 'Pale Blue Dot', astronomer Carl Sagan's 1994 treatise about mankind's place in the universe, the album promises to show a different, more philosophical side to Hammond. "I couldn't stop going back to it as a title," he explains. "Just the idea that life is this momentary thing that's gone after a certain amount of time. I don't find that depressing: if anything, it's an exciting idea, and it seems to me that a lot of the stuff that can bum you out comes from forgetting that."

"THE ALBUM IS VERY DANCEABLE AND FUN!" Albert Hammond Jr

Recorded at his home in upstate New York with regular Strokes collaborator Gus Oberg, 'Momentary Masters' was also inspired by the recent death of a close friend who turned him onto the poet Anne Sexton. "From reading her, I got into this idea of having a shadow – an alter ego who you might pretend doesn't exist, but who you have conversations in your head with anyway, and how you can't throw away part of your personality just to be accepted as a whole. What I'm describing sounds very serious, but it's more subtle than that – the record is actually very danceable and fun!"

Nikolai Fraiture (right) with Summer Moon

Lead single 'Born Slippy' certainly suggests as much, though beneath its ebullient exterior lurks what Hammond calls "a song about figuring out what to do when what has defined you for a long time isn't there any more". Was he aware of the 1996 Underworld hit of the same name? "Oh, of course! I just thought it was an awesome phrase, and I felt like enough time had passed to be able to use it again."

With confusion reigning over The Strokes' future, one aspect of the album's release seems slightly portentous: Hammond's last EP, 2013's 'AHJ', came out on Julian Casablancas' Cult Records, but 'Momentary Masters' will be issued by Vagrant (and Infectious in the UK). Should we read anything into that? "No, I guess I just felt it needed a different home," he says. "Nothing weird or anything..."

Meanwhile, bassist Nikolai Fraiture is close to completing an album with his new band, Summer Moon, featuring Erika Spring of Au Revoir Simone on keyboards and Tennessee Thomas of The Like on drums. "It started out as songs that I was writing, but now we're heading in a more collaborative direction," says Fraiture. "It's not a hippy-dippy group. We have two badass girls in the band, so there are a lot of tensions and pushes and pulls."

The band recently posted 'Happenin'', a song culled from sessions recorded at Fraiture's own space on the West Side of Manhattan, although they plan to enter a bigger studio at some point this summer to finish off the album. "I'm enjoying figuring out how to be a frontman, but it feels good at the moment," says Fraiture. And how do the small New York club shows he's playing with Summer Moon compare to headlining festivals with The Strokes? "I just feel blessed and lucky that I can do both at this point." ■ BARRY NICOLSON AND SAM RICHARDS

THE MINI INTERVIEW

Frank Turner

You're back on the festival circuit this year. How do you approach them?
"Firstly, not everybody at a festival is there just to see you, and secondly, people's attention span is shorter, because they've already seen 19 bands that day and they've got 19 more to see. So it's not the time to do free-form jams, it's the time to slam through the hits."

Will you be playing any new material this summer?
"Probably. But people who are sunburned and sat in a field don't want to be sitting there tapping their toes through new stuff; they want to be moshing hard to the songs they know."

What was the first festival you went to?
"Reading '95 – I went for one day. My mum begrudgingly let me go with a family friend. I was 13, and I saw Beck, Hole, Green Day and Menswear. I thought I had found my tribe when I got there! I didn't know anyone who liked the same music as me when I was a kid – I was into metal and punk. I wore Metallica T-shirts and black jeans and had shit hair when everybody else was into Oasis and I hated Oasis."

How many festivals will you be playing?
"A hundred-gabillion? We've already played a few. It's like that every year – I'm festival heavy. I'm still in the 'excited about it' phase right now!" ■

▶ **Frank Turner plays INmusic in Zagreb, Croatia, June 22–24**

JORDAN HUGHES

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The Courteeners' Liam Fray is pumped for their massive Heaton Park show this weekend

"It feels like the biggest victory ever"

"It's like a Champions League final that you've already won," says Liam Fray. On Friday (June 5), Courteeners play the gig of their lives at Heaton Park, Manchester, and the ever-confident Fray is betraying no sign of nerves: "All we've got to do is put our boots on and lift the trophy."

As the underdogs of British rock who fought their way to the top through a stone wall of media indifference, many doubted the Courteeners would ever play an event of this magnitude. Yet all 25,000 tickets sold out in 40 minutes, and Fray says they could have sold "a shitload more, but I like the idea that there's demand on the day to get in. It feels like we're the biggest underground band in the world. We can do this big gig, but if you went down the street and asked, 'Have you heard of the Courteeners?', loads of people would say, 'No, we haven't got a clue!'" What's his response to the sceptics bewildered that they're playing such a huge show? "I ask them to come down – I'll get them a ticket if they want one."

Heaton Park is "just down the road from where we grew up", with Liam drawing comparisons to The Stone Roses at Spike Island and Oasis at Maine Road, in that the show is as much about the fans as the band.

"We've done this together with our fans from the start, so for that reason it's the big one for them more than for us. It's their night, and they deserve it almost more than us."

Enthusiastic about the resurgence of guitar rock, Liam hand-picked the support acts: Peace, Bipolar Sunshine and Stockport's Blossoms. Yet he remains tight-lipped about any possible special guests: "I'm not sure if Morrissey is coming down... He's had his invite but I don't know if he can handle the mud."

What about a duet with Labour party leadership contender Andy Burnham, who has been tweeting Courteeners lyrics of late? "It's gone mental!" Liam says, "we've had so many tweets about it. He seems like a down-to-earth guy, which is what people have been missing. I think people feel alienated, so it's nice they have an affiliation with him. He's tweeting a band that feels the same way – we feel like we represent those kids."

"Morrissey's had his invite but I don't know if he can handle the mud"

With drummer Michael Campbell now fully match fit after breaking his arm earlier this year, the Courteeners are set to blow the following day's Parklife festival clean out of Heaton Park. "I feel sorry for Parklife," Liam jokes. "Somebody said to me, 'You've got to try and get in the Parklife VIP section.' I said, 'There won't be a Parklife VIP, it'll be destroyed!'" ■ MARK BEAUMONT

BEN BENTLEY, PHIL WALLIS

MY LIFE IN A SUITCASE

FIVE TOURING ESSENTIALS

Nicky Wire

Manic Street Preachers

BOOK
Future Days – David Stubbs

"It's just so fascinating that the music of the future was done in Germany in communes and fucking studios in the middle of woods with no running water. Such poverty rock."

TV SHOW
Boss

"This is brilliant: Kelsey Grammer as the mayor of Chicago. High production, high quality. All the machinations of Chicago politics, but he was also dying of a disease he couldn't tell anyone about."

DVD BOXSET
The Shock Of The New

"Probably the greatest ever art-history series, which is not out anywhere [it's on YouTube]."

GAME
How Can I Annoy James?

"And how quickly can I do it, in the morning, on the bus – by saying something ridiculous. It could be about football, or rugby. I'll say, 'Wales are gonna win the World Cup, I've just read this article.' 'SHUT THE FUCK UP! I've just woken up!'"

HOME COMFORT
Elizabeth Arden Eight-Hour Cream

"It just does everything: cuts, blisters, lip salve, you name it. But I tend to swap my skin when I go on tour."

▶**Manic Street Preachers play Cardiff Castle on Friday, June 5**

WIN!

Win VIP tickets to Isle Of Wight Festival

Your chance to enjoy Fleetwood Mac, Blur and The Prodigy in VIP style

We have two pairs of VIP weekend adult camping tickets to give away. To win, simply send the answer to the following question to letters@nme.com. Closing date: June 8

Veteran ravers The Prodigy headline the festival on Friday. What was the name of their first Top 10 single?

A) Johnny
B) Charly
C) Terry

▶THE DETAILS

▶**WHEN:** June 11–14

▶**WHO'S PLAYING:** Fleetwood Mac, Blur, The Prodigy, The Black Keys, Pharrell Williams, Courteeners, Kodaline, Jessie Ware, The Charlatans, You Me At Six, First Aid Kit

▶**WEBSITE:** www.isleofwightfestival.com

NME's standard T&Cs apply.

The Lawrence brothers Guy and (right) Howard

New track out, second album almost finished and their festival, Wild Life, taking place this weekend. Time to check in with Disclosure's Howard Lawrence...

Disclosing new worlds

How did you hook up with US jazz vocalist Gregory Porter for 'Holding On', the first single from your forthcoming second album?

Howard: "I listen relentlessly to Jazz FM and other jazz-based radio stations, so he's always on in my car. I've been a fan for ages, so I asked my management if we could reach out to him and he said he wanted to meet us. We ended up getting on really well and making 'Holding On' together."

How did you write the track?

"It was an unusual process for us. It started with me, Gregory and [songwriter] Jimmy Napes behind a piano. Ninety per cent of all those song-based '90s garage and house classics are remixes of old soul and jazz tracks and we thought, 'Well, we don't want to remix a song that's been remixed a thousand times.' So instead we tried to write something that sounded like an old soul track, which Guy and me then took away and reworked into our own style. We kind of cut out the middle man – we were the original and the remix!"

Is 'Holding On' a good indication of what to expect from the album?

"I feel like it's a bridge from what we did with [2013 debut] 'Settle' to what we're doing now. That's not to say we've ventured massively, but there's definitely a development in what we're creating, and I feel like 'Holding On' is a good indication of where that's leading to. We've just done what feels like a natural progression for us. We haven't made conscious decisions like, 'Let's change this and that.'"

Is the new album finished now?

"It's pretty much there. We're in the mixing process at the moment, but that takes a long time for us because we do it all ourselves."

After the success of 'Settle', you must be inundated with people wanting to collaborate with you. Has that been distracting?

"Our management tend to shield us from most of it. We've got the opportunity to work with some really big names now, but we've turned down a lot of amazing people because they're not necessarily what we're about. It doesn't matter if someone's famous or not; if we're not into them, we're not into them. There are some big names on the record, but there are also singers that most people would never have heard of."

How do you decide which artists you want to collaborate with?

"Generally speaking, it's if we're a fan of their music in the first place. We tend to choose people with quite unique and identifiable voices. With Gregory, you hear it's him straight away. We also pick people we respect as songwriters. Without giving anything away, we wouldn't be opposed to working with someone who didn't necessarily have the most incredible or unique voice if we were a huge fan of the way they write songs."

What can we expect from your new live show, when you perform this weekend at your Wild Life festival in Brighton?

"We've expanded pretty much every aspect of the live show except for the number of people onstage – it's still just us two. We've taken influence from James Blake and SBTRKT's live shows, but I don't think anyone's really done what we're trying to do before. I think it's going to be amazing. I don't know the exact number yet, but I think our set will feature at least four or five new tracks."

What sort of reaction do you get from longtime '90s house fans?

"We haven't had this for a long time, actually, but when we first put out 'Settle' in 2013, we had some people from the '90s saying, 'Who are you kids? You're not old enough to know about this kind of music.' But all of those old-school producers, especially people like Todd Edwards and Zed Bias, they really stuck up for us and said, 'Hang on, we really like what they're doing. And we made the original stuff, so who are you guys to say they can't do it now?'" ■ NICK LEVINE

Disclosure on exactly what happened with Madonna

"We never really had any indication that we were going to be working together. We met her and hung out and she's a lovely person and she's a fan – and I mean, who's not a fan of Madonna? We did discuss maybe working together one day but we never tried to put dates in or anything like that. But I wouldn't say we were disappointed, because we never really got our hopes up."

CORBIS

Diiv's Zachary Cole Smith with engineer Daniel Schlett (seated)

Zachary Cole Smith battles drug addiction as he puts together his band's first album in three years

Diiv

"Can you stop playing? I'm doing a phone interview; give me 15 minutes." Zachary Cole Smith is picking his way between amps and instruments inside Strange Weather studio in Brooklyn, New York, trying to find a quiet place to talk. Diiv's frontman has underestimated how long studio engineer Daniel Schlett will have to keep quiet – our call lasts nearly two hours. There's a lot to say.

Cole (he doesn't use his first name) has been working on the follow-up to Diiv's 2012 debut 'Oshin' for two years, and is nearing the end of a process that crashed to a halt in the early hours of Saturday, September 14, 2013 when he and his girlfriend Sky Ferreira were arrested for drugs and driving offences (possession of heroin and ecstasy and driving without a licence) in Saugerties, New York. "I couldn't write anything for a year afterwards," he explains. For Cole, who faced a backlash from fans after the arrest and is still battling to stay clean from heroin, Diiv's second record has provided a much-needed escape.

"I KNOW I HAVE TO STAY ALIVE AT LEAST UNTIL THE ALBUM'S DONE. THIS IS ONE SHOT AT IMMORTALITY"
ZACHARY COLE SMITH

"I know I have to stay alive at least until the album's done. This is one shot at immortality, if I ever have one. I know it's by far the most important thing I'll ever do. That's very empowering, no matter what fucked-up shit is going on."

After demo sessions in March in Los Angeles with his bandmates (guitarist Andrew Bailey, bassist Devin Ruben Perez, drummer Colby Hewitt and keyboardist Colin Caulfield), Cole returned to Brooklyn to record and produce the still-untitled album alone. Working with Schlett (who engineered 'Oshin'), the 29-year-old has spent a month in the studio – much longer than the six days it took to record Diiv's debut. The extra time has helped: "We have 19 songs, it's a really cool-sounding record. The vocals and lyrics are more pronounced; some songs deal with drugs and their repercussions, which are fucking tragic. That guitar-based Diiv sound is still there, but we've expanded its parameters." Two of the new tracks – 'Dust' and 'Under The Sun' – have been in the band's live set for a year, but the heavy-rock sound of the latter has been "stripped away" on the album, which Cole excitedly describes as "real diverse".

The breadth of its sound is the result of exhaustive experimenting with "different approaches to the guitar", an instrument Cole has always fetishised. "We've got guitar feedback down to a science, it's been a big part in determining the new songs' structure. 'Bright Side' is this punk track built on two samples and a meandering bass part. The last song, 'Waste Of Breath', is like nothing we've ever written – the guitar is so weird, slow and heavy, then real sludgy. It's like 'Ghost Bitch' from Sonic Youth's 'Bad Moon Rising'. That record has been a huge inspiration." The New York noise legends' influence extends further than guitars. "There are some Kim Gordon-type vocals on one song, Sky will be doing those. It's a spoken-word thing. I'm so proud, she inspires me every day," he says, before pausing and adding, almost inaudibly, "I'm so grateful to her."

Talking about Ferreira is clearly emotional – she is currently living in Los Angeles and the couple rarely see each other – but with her help Cole is finally jump-starting Diiv back into life. "She keeps me going," he finishes. "Every day is a struggle, but I have to be the best I can, stay sober and finish this record." ■ BEN HOMEWOOD

▶ THE DETAILS

- **TITLE** Is The Is Are
- **RELEASE DATE** September
- **LABEL** Captured Tracks
- **PRODUCER** Zachary Cole Smith
- **RECORDED** Strange Weather studio, Brooklyn, New York
- **TRACKS** Dust, Under The Sun, Waste Of Breath, Bright Side
- **COLE SMITH SAYS** "We're making non-traditional choices when it comes to rock music. Rock is so thoroughly explored in every way; I still think there's room to make it interesting."

DANIEL TOPETE

Ian Curtis performs with Joy Division at The Rainbow, London, April 4, 1980

PRESERVING IAN CURTIS' HOUSE FOR FANS ISN'T GHOULISH

BY **HADAR GOLDMAN**

I will turn tragedy into something positive, says the Tel Aviv-based businessman who bought the home where Joy Division's singer hanged himself

The first Joy Division song that really hooked me was 'New Dawn Fades'. It must have been around 1985. I was about 18 and had moved to London to pursue a career as a violinist, so I went to Camden Market to buy the 'Unknown Pleasures' T-shirt. That song is so hypnotic, so mesmerising, so beautiful and so complete. Joy Division are brilliant because they're a band for other musicians. I now read interviews with young bands who are 22 or 23 and they say, "Joy Division were our inspiration." That's tremendous.

A month ago I was listening to the radio in my car approaching Paris. The DJ explained that the fans had tried to raise £150,000 to buy Ian Curtis' house in Macclesfield and turn it into a museum, but only collected £2,000. I jumped on the idea and chased it like a lunatic. I was really aggressive about it. When I contacted the estate agents, they said the house had found a buyer – "a lovely northern lass". I told them, "Fuck the buyer! What's the point of it being just somewhere to drink, eat and sleep when it's a special place?"

I had to reverse the transaction by paying three people; the whole thing created such turmoil that I didn't sleep for two weeks. The house was originally listed for £115,000 but in the end I spent £190,000. The seller had to compensate the buyer with £5,000, so I told him: "Look, I'll pick it up and top it up with another 20K in your pocket." If we compare it to football, I came in after the penalty shoot-out, after the crowd had already left.

Looking back, I made one mistake in all of this. When I was carried away I messaged Ian Curtis' daughter, Natalie, via Facebook. She ignored me – I think she blocked me – and I respect that. She was only a year old when he died. I now realise that it was trespassing to ask for her help.

But I just had to grab the house. Now I can collaborate with the fans and turn it into the place it should be. You can call it a museum, but it could also be a gallery or somewhere for young musicians to record. Not everybody can travel to Macclesfield, so I want to get it connected online somehow. Bernard Sumner, the Joy Division guitarist, has said in the past that a museum in the house could be "ghoulish", but I don't agree. I don't want it to be a memorial. I want it to be a living thing; a factory that produces – a catalyst for art and creativity, not a gothic shrine. That's how you take tragedy and create something positive.

I have received so many warm Facebook messages from people thanking me. Some of them are architects in London offering to volunteer, just so they can participate. This is something I have discovered about myself and others: if you really love an artist, you are called for duty. I don't want to sound pathetic and new age, but things happen for a reason. The crowdfunding *did* succeed. Ian Curtis' house is going to be a creativity centre, and that was the aim. ■

▶For more opinion and debate, head to NME.COM/blogs

LOST ALBUMS #75

Tronics

Love Backed By Force (1981)

Chosen by Jim Reid, The Jesus And Mary Chain

"Tronics were a London-based band from the early 1980s. At the time there was a bit of a buzz about them, but they never came to much. It was ultra lo-fi indie music. I didn't actually hear it at the time. I think it was Joe Foster [Creation Records] who gave me their single – they were hooked up with Alan McGee and the Creation crowd. I really liked it, but that was around '84. I dug out all their stuff after that. It was pretty hard to find, but some of it has recently been reissued. Ziro Baby, the singer, went on to become Zarjaz on Creation Records and did some kind of baroque music that confused the shit out of everybody."

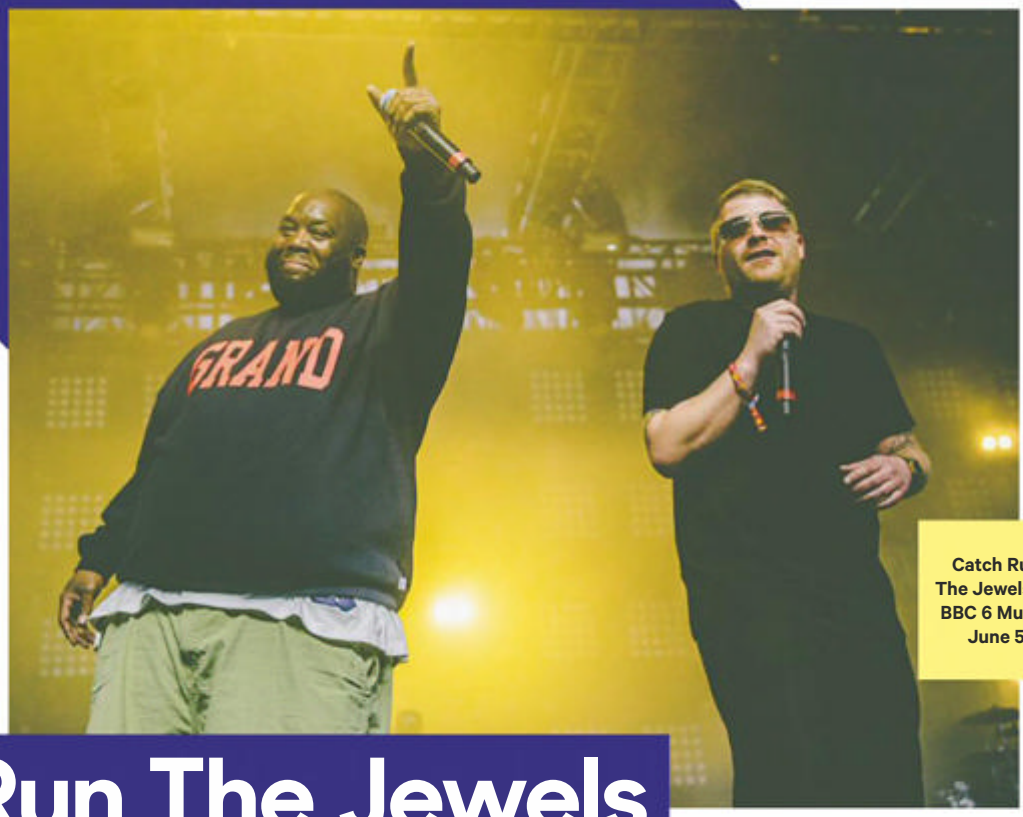
▶THE DETAILS

▶**RELEASE DATE** 1981
▶**LABEL** Alien
▶**BEST TRACKS** 'Crush On You', 'They're Talking About Us'
▶**WHERE TO FIND IT** You can buy the reissue on CD or vinyl from the What's Your Rupture? site
▶**LISTEN ONLINE** On Spotify

OPINION INTERVIEW BY JORDAN BASSETT PHOTOS: CORBIS, GETTY

STAYING IN

THE BEST MUSIC ON TV, RADIO AND ONLINE THIS WEEK



Catch Run The Jewels on BBC 6 Music, June 5

Run The Jewels

Tom Ravenscroft

▶LISTEN BBC 6 Music, 9pm, June 5

Rap duo El-P and Killer Mike have been bossing it since the release of their politically charged second album 'Run The Jewels 2' last year. They've compiled a special guest mix for Tom Ravenscroft – expect it to be full of cuts as innovative and exciting as their own music.

Johnny Cash
Discovering

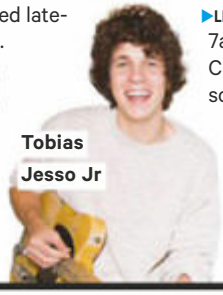
▶WATCH Sky Arts, 9pm, June 3

This short documentary is a decent primer on the Man In Black's life and career, taking in his famous prison gigs, his relationship with June Carter and his Rick Rubin-produced late-career renaissance.

Street Sound And Style
Channel 4

▶WATCH Channel 4, 12am, June 3

The final episode of the series brings things into the 21st century with a look at the fashion behind the emo and grime scenes that rose to prominence in the UK in the early noughties.


Tobias Jesso Jr

Tobias Jesso Jr
Mary Anne Hobbs

▶LISTEN BBC 6 Music, 7am, June 7

Canadian singer-songwriter Tobias Jesso Jr pens a mean ballad, as evidenced by his debut album 'Goon'. He joins Mary Anne Hobbs to discuss the art of balladry, the ingredients required and why love songs connect with listeners so strongly.

BBC Music Day
The Radcliffe & Maconie Show

▶LISTEN BBC 6 Music, 1pm, June 5

Stuart Maconie heads to Hadrian's Wall, where he'll be joined by a host of as-yet-unannounced special guests for the inaugural BBC Music Day. Mark Radcliffe holds things down in the Salford studio.

GOING OUT

THE BEST LIVE EVENTS THIS WEEK

Patti Smith

The punk poet celebrates the 40th anniversary of 'Horses' by performing her seminal debut album in full.

▶DATES Manchester O2 Apollo (June 8), Glasgow Royal Concert Hall (June 9)

▶TICKETS £35 from NME.COM/tickets with £3.50 booking fee; Manchester sold out

Field Day

Caribou and Ride headline, Patti Smith, Diiv, Eagulls, FKA Twigs, Yak, Mac DeMarco and more also appear.

▶DATES London Victoria Park (June 6–7)

▶TICKETS Weekend tickets £93; Saturday £59.50; Sunday £43.50 from NME.COM/tickets with £4.30–£9.30 booking fee

5 TO SEE FOR FREE

1. Slaves
Rough Trade, Nottingham
▶June 3, 7pm

2. Torres
Rough Trade East, London
▶June 4, 7pm

3. Gengahr
Bungalows & Bears, Sheffield
▶June 5, 6pm

4. Baby Strange
Old Blue Last, London
▶June 5, 8pm

5. Bloody Knees
A Nation Of Shopkeepers, Leeds
▶June 6, 6pm

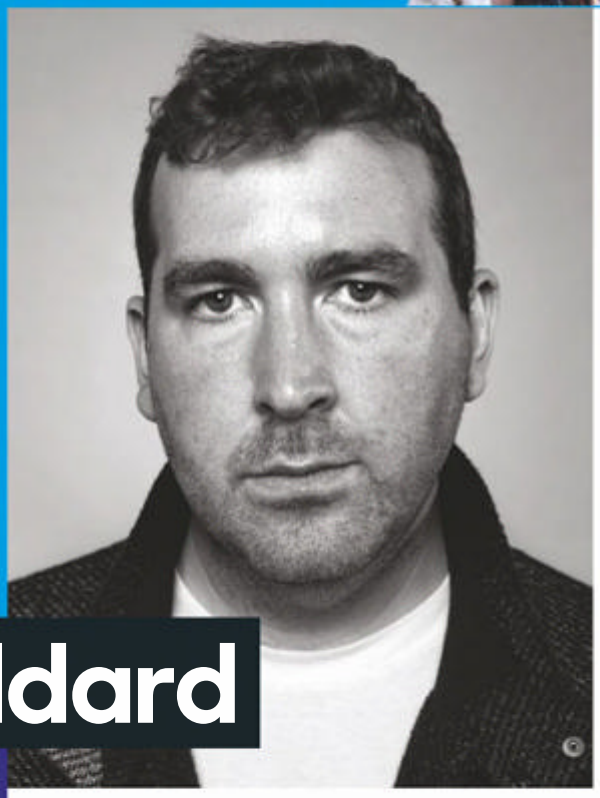
POONEH GHANA, ANDY FORD, VICTOR FRANKOWSKI

Telefónica
PRIORITY
Tickets to see the artists you love, 48 hours before general release
Text TICKETS to 2020
O2
Terms apply.

SOUNDTRACK OF MY LIFE

Nirvana's Kurt Cobain

The Velvet Underground



Joe Goddard

Hot Chip

THE FIRST SONG I REMEMBER HEARING
'Play With Fire' - The Rolling Stones
"If you're a certain type of young boy, this is a really exciting song for the psyche. It's Mick Jagger saying, 'You don't wanna mess around with me, I'm gonna fuck you up.' He sounds really cool. You want that confidence and power."

THE FIRST ALBUM I EVER BOUGHT
'Nevermind' - Nirvana
"At drunken teenage house parties, everyone would be drinking cider listening to Pearl Jam or Nirvana. I went to Our Price in Putney and bought the tape. I'd listen on my Sony Walkman in the front room on my headphones and I really felt like this music is meant for me, it's mine."

THE FIRST SONG I FELL IN LOVE WITH
'Straight Up' - Paula Abdul
"I wasn't particularly into dance music or even pop music as a kid, but I had a tape of 'Now That's What I Call Music! 14' and this track by Paula Abdul went deep into my mind. It felt quite sexual, like there was a more adult world that I was just starting to find interesting. It's resurfacing in the synthesizer tones and drum machines Hot Chip use."

Taylor Swift

"AFTER ENDLESS OASIS, DESTINY'S CHILD SOUNDED VERY EXCITING"

THE BAND THAT MADE ME WANT TO MAKE MUSIC
'Candy Says' - The Velvet Underground
"I got into them very young – my dad's obsessed – and Alexis [Taylor] and me used to cover 'Candy Says' when Hot Chip first started, as 16-year-olds. Lou Reed loved pop and doo-wop, girl groups, and you can tell there's a history there. It's an enduring passion, that delicate, hushed sound."

THE SONG I CAN NO LONGER LISTEN TO
'Cigarettes & Alcohol' - Oasis
"For years my social life would be playing *Pro Evolution* in my cellar while someone played Oasis on acoustic guitar. The fact that it went on and on was partly why I wanted to make our own, wonky version of R&B with Hot Chip. After that, Destiny's Child sounded very exciting."

THE SONG THAT MAKES ME WANT TO DANCE
'Kiss You All Over' - Exile
"It's the kind of slow, '70s disco record you play early in a DJ set, and it makes you excited about the night's possibilities. Plus it's comfortable to jiggle about to, as an elderly man."

THE SONG I DO AT KARAOKE
'Self Control' - Laura Branigan
"We were in a shitty Travel Tavern-style hotel after a Norwegian festival, but we went down to the basement and there was a little karaoke. I did this big '80s pop song based on an Italo-disco track by Raf."

THE SONG I CAN'T GET OUT OF MY HEAD
'Blank Space' - Taylor Swift
"Phil Spector described his music as teenage symphonies, and this song feels like that – a really, unashamedly teenage perspective on the world. 'I wanna have my heart broken and I'm gonna just go for it.' There's something powerful about that."

THE SONG I WISH I'D WRITTEN
'Love For The Sake Of Love' - Claudja Barry
"She's a little-known disco singer. The song 'Get It On Tonite' by Montell Jordan sampled the groove – the production's amazing. It inspired 'Dark Night' on our new album."

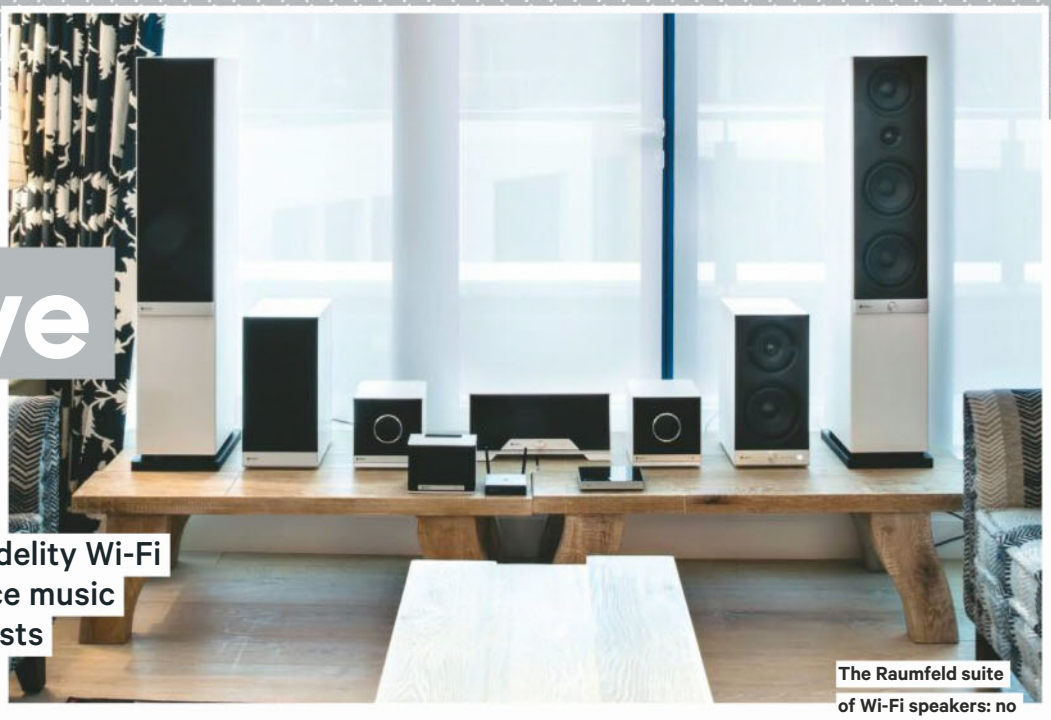
THE SONG THAT REMINDS ME OF HIGH SCHOOL
'All Day And All Of The Night' - The Kinks
"When Alexis and I were in different groups, we'd have Battle Of The Bands in our school drama theatre, and my band would cover this. It has a coolness about it, which makes you excited about recreating it."

THE SONG THAT REMINDS ME OF BEING A BUILDER
'Devil's Haircut' - Beck
"The summer I left school, my house was being done up and I worked for the builders, moving around bags of rocks. On Fridays we got paid in cash and we'd go to the record shop. We ended up playing Beck's 'Odelay' album while we worked all summer."

THE SONG I WANT PLAYED AT MY FUNERAL
'Da Pacem Domine' - Arvo Pärt
"It's an amazingly beautiful choral work. I wanna make a dance track that rips it off. It's calming but dissonant, like when you hear a choir in a church. I'm in awe of it."

INTERVIEW: JAZZ MONROE PHOTO: GETTY, CORBIS

We have sound



The Raumfeld suite of Wi-Fi speakers: no wires and hi-fi sound

Raumfeld's suite of high-fidelity Wi-Fi speakers let you experience music the way your favourite artists wanted it to be heard

Raumfeld is all about giving music fans the highest quality listening experience possible. Since launching in 2008, they've dedicated themselves to producing elegant and powerful Wi-Fi speakers that plays music just as the artist originally intended.

▶Raumfeld Stereo M

How does it work?
Raumfeld's intuitive, free app lets you play all your favourite tunes through this powerful pair of bookshelf speakers.
What does it sound like?
A dedicated woofer gives the Stereo M a deep, resonant bass with excellent definition – so you can instantly recreate the club vibes of Disclosure's best bangers from your sofa.
What makes it unique?
Its energy-saving standby mode means you can be environmentally friendly and enjoy top-quality sound, while the three-way speakers offer a truly panoramic experience.
How much does it cost?
£699.99

▶Raumfeld Stereo L

How do they work?
These floor-standing speakers can be used as part of a multi-room set-up or on their own to play music from a range of streaming services.
What does it sound like?
A 400-watt amplifier makes even low-quality audio files sound exceptional.
What makes it unique?
It's compatible with a wide range of file types, meaning that whatever format your music is in, you'll be able to enjoy it via the Stereo L.
How much does it cost?
£1,249.99

▶Raumfeld Connector²

How they work?
The Raumfeld Connector² allows you to play music from the internet – from radio stations to Tidal and beyond – on your existing stereo system.
What does it sound like?
It gives you gapless playback, without compromising on that all-important sound quality.
What makes it unique?
It's controlled by the free Raumfeld app and allows you to play tracks from your own personal library as well as streaming services.
How much does it cost?
£149.99

▶HOW TO BUY

Head to raumfeld.com to view full details of Raumfeld's high-fidelity Wi-Fi speaker range and buy from their online shop.

RAUMFELD
True Wireless High Fidelity

NEWS DESK

QUOTE OF THE WEEK

"The people, once again, teach the church. The people, once again, teach the politicians. Now, Ireland, please abolish fur farms and factory farming and transportation of live animals, and welcome yourself completely into the 21st century"

Morrissey gives with one hand then gets back on his soapbox after Ireland votes to make gay marriage legal.

THE NUMBERS

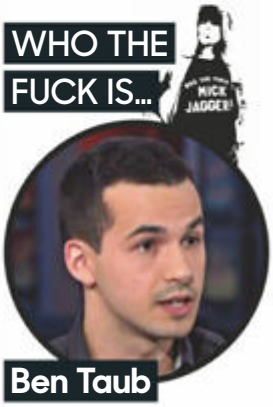
38,400
Number of Lego bricks used to construct an 8ft x 12ft portrait of Taylor Swift at Windsor's Legoland.

£85
The cost of a "vegan artisanal tasting box" Smashing Pumpkins frontman Billy Corgan is selling through food subscription service Farm To People.

269
Episodes of *Never Mind The Buzzcocks* aired before the show was axed by BBC Two.

18
Total length in days of the ambient soundtrack Radiohead's Thom Yorke has made for artist Stanley Donwood's *The Panic Office* exhibit in Sydney, Australia.

WHO THE FUCK IS...



Ben Taub

Proving that *The Voice* has been of some use since its launch, a contestant from the US version used money he made from the show to fund an investigative journalism course and a trip to report on Islamic State in Syria.

Makes a change from releasing an iffy single...

Exactly. Speaking about the job change, Taub said: "I used the siphon that I received from the show to transition into journalism. I used it to fund my travel to the Syrian border during 2013."

Did the move pay off?

Yes. Taub recently penned a cover feature for *The New Yorker* in which he travels to investigate Isis' recruitment in Europe. The article, titled 'Journey To Jihad', was Taub's thesis at Columbia University's Journalism School.

+ GOOD WEEK +

Joe Hier

U2 brought a Bono impersonator onstage to perform 'Sweetest Thing' at their LA Forum concert on May 27. Bono joked around and sang with the iPhone-wielding Hier, who sings in tribute band Hollywood U2.

– BAD WEEK –

Muse

Frontman Matt Bellamy has been banned from flying drones over the audience at festivals. Speaking at Radio 1's Big Weekend in Norwich, Bellamy said: "We forgot about this thing called 'the law'. They were going to fly around and film us and the audience."

IN BRIEF

We're (not) going to be friends

Jack White has said that he rarely ever talks to his former White Stripes bandmate Meg White. "She doesn't answer her phone, that time is gone," he revealed forlornly in an online Q&A.

What did you expect?

The Vaccines have criticised the "safe" decision to book The Who at Glastonbury. "I would've had Florence headline. It would've been a really big statement to put her top of the bill," said Justin Young.

▶Find these stories and more on NME.COM

Period drama

Charli XCX's plan to sell tampons as merchandise on tour has been axed due to health and safety concerns. Charli hoped that the 'Pussy Power' tampons would have her album title 'Sucker' on their side. "It's a health issue if someone's going to put it in their vagina," she said.

Official Record Store Chart

TOP 40 ALBUMS MAY 31, 2015

NEW 01

The Vaccines
English Graffiti COLUMBIA

Entering in the top spot, The Vaccines' third album, produced by Dave Fridmann, sees them expanding into pop melodies on singles 'Handsome' and 'Dream Lover'.

NEW	2	85% Proof **Will Young** ISLAND
▼	3	Saturns Pattern **Paul Weller** PARLOPHONE
▲	4	Multi-Love **Unknown Mortal Orchestra** JAGJAGUWAR
▼	5	Why Make Sense? **Hot Chip** DOMINO
▲	6	Sub-Lingual Tablet **The Fall** CHERRY RED
▲	7	Mutilator Defeated At Last **Thee Oh Sees** CASTLE FACE
▼	8	Sol Invictus **Faith No More** RECLAMATION
▼	9	The Magic Whip **Blur** PARLOPHONE
▼	10	Wilder Mind **Mumford & Sons** GENTLEMEN OF THE ROAD/ISLAND
▼	11	Born Under Saturn **Django Django** BECAUSE MUSIC
▼	12	Sound And Color **Alabama Shakes** ROUGH TRADE
NEW	13	Kablammo **Ash** EAR MUSIC
▼	14	Simple Songs **Jim O'Rourke** DRAG CITY
▼	15	The Desired Effect **Brandon Flowers** EMI
NEW	16	Liquid Spirit **Gregory Porter** BLUE NOTE
▲	17	Hozier **Hozier** ISLAND
NEW	18	1989 **Taylor Swift** EMI
▲	19	X **Ed Sheeran** ASYLUM
▼	20	Carrie & Lowell **Sufjan Stevens** ASTHMATIC KITTY
NEW	21	Bad Love **Summer Camp** MOSHI MOSHI
▼	22	The Race For Space **Public Service Broadcasting** TEST CARD RECORDINGS
NEW	23	Progeny – Seven Shows From Seventy-Two **Yes** RHINO
■	24	In The Lonely Hour **Sam Smith** CAPITOL
NEW	25	The Balcony **Catfish & The Bottlemen** COMMUNION
▲	26	Sometimes I Sit And Think, And Sometimes I Just Sit **Courtney Barnett** HOUSE ANXIETY
▼	27	Chasing Yesterday **Noel Gallagher's High Flying Birds** SOUR MASH
NEW	28	Are You Satisfied? **Slaves** EMI
NEW	29	Heartbreaker **Ryan Adams** UMC
▼	30	Hairless Toys **Roisin Murphy** PLAY IT AGAIN SAM
NEW	31	Short Movie **Laura Marling** VIRGIN
▼	32	The Ultimate Collection **Paul Simon** SONY MUSIC CG
▲	33	Dark Bird Is Home **Tallest Man On Earth** DEAD OCEANS
▼	34	I Love You, Honeybear **Father John Misty** BELLA UNION
▼	35	The Purple Album **Whitesnake** FRONTIERS
NEW	36	Title **Meghan Trainor** EPIC
▼	37	Tracker **Mark Knopfler** BRITISH GROVE
NEW	38	Nevermind **Nirvana** GEFFEN
▼	39	Forever Man **Eric Clapton** RHINO
NEW	40	The Waterfall **My Morning Jacket** ATO

The Official Charts Company compiles the Official Record Store Chart from sales through 100 of the UK's best independent record shops from Sunday to Sunday.

TOP OF THE SHOPS

THIS WEEK
HOT SALVATION
FOLKESTONE

FOUNDED 2014

WHY IT'S GREAT It supports local artists via its own record label and hosts a quarterly free club night.

TOP SELLER LAST WEEK
'Why Make Sense?' – Hot Chip

THEY SAY "We aim to make a community where people can meet and listen to records/bands and discuss music."

NEWSDESK COMPILED BY DAVID RENSHAW PHOTOS: GETTY, CORBIS, ANDY HUGHES, ED MILES

Radar

▶YOU HEARD IT HERE FIRST ■ EDITED BY MATT WILKINSON

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NEWMUSIC

NME NEW BAND OF THE WEEK

ANDY HUGHES

Oscar

The bedroom-pop songsmith who's aiming to attract Rihanna's attention

There's been a strong lineage in British music of bands and artists coming out of art school: from Pete Townshend to PJ Harvey, Blur to MIA. Latest in that long line is 23-year-old north Londoner Oscar Scheller, a former student at famed London art college Central St Martins and creator of infectious lo-fi bedroom-pop, such as single 'Daffodil Days'.

Where others have celebrated their time at creative institutions, though, Oscar describes his as a letdown. "I actually went hoping to find some like-minded musicians, but to no avail," he remembers glumly. But the experience wasn't all bad. Parts of his degree in Fine Art & Sculpture had some influence on the music he stayed up all night writing, which was informed by the "aesthetic and attitude, and the irreverence to stick to one thing", Oscar explains.

That influence is still clear on Oscar's debut EP, 'Beautiful Words', in its 'collage' approach, combining string samples with rickety drums and crooner-inspired baritone vocals. It's a sound he describes as "gangsta melancholy", noting that his favourite music has "big happy-sad vibes", like his own. "You can't be happy all the time, otherwise you'd be Bruno Mars," he shudders.

Up until now, DIY has been at the core of what Oscar does, but he's moving into territory that's more collaborative and bigger in scale. His debut album, currently scheduled for release on Wichita early next year, was recorded in a proper studio, rather than the confines of his bedroom, and he's been dreaming of working with producers big (Dr Luke) and small (Micachu, Jai Paul). "I dunno where the hell he is," he says of the latter, "somewhere getting stoned in Rayners Lane..."

When he's not writing for himself, Oscar's been taking advantage of his knack for making bold and brilliant choruses by trying to pen songs that he hopes will catch the eyes (and ears) of pop's finest. "I really want to write for Rihanna," he gasps, throwing his hand across his heart. "Unless you have a hit, her team won't listen. So I need to get a hit." In the unpredictable world of pop, stranger things have happened. ■ RHIAN DALY

▼ ON NME.COM/NEWMUSIC NOW
▶Listen to unreleased track 'Stay'

▶THE DETAILS

▶**BASED** London
▶**FOR FANS OF** Magnetic Fields, Micachu & The Shapes
▶**SOCIAL** twitter.com/oscar_scheller
▶**BUY IT NOW** The 'Beautiful Words' EP is released on June 15 via Wichita
▶**SEE HIM LIVE** London Black Heart (June 22), London Village Underground (July 23), Visions Festival (August 8), End Of The Road Festival (September 4)
▶**BELIEVE IT OR NOT** Aged five, Oscar wore dresses to try and be like his sister. "I thought she was the coolest person ever – still do, actually," he says

MORE NEW MUSIC

Dream Wife

Art Of Sleeping

Brisbane indie-blues quintet Art Of Sleeping are currently readying their debut album 'Shake Shiver' for release on June 17. First single 'Voodoo' starts all ambient with vocalist Caleb Hodges cooing "*I'm a slave to your voodoo*", before building into the kind of arena filler The Black Keys were writing in their heyday.

▶SOCIAL facebook.com/theartofsleeping

▶HEAR THEM soundcloud.com/artofsleeping

NME BUZZ BAND OF THE WEEK

Dream Wife

This all-female trio's unique brand of rhythmic, euphoric pop music served them well at a recent Great Escape show. 'Believe' is their only track online currently, and it's a dreamy treat that combines glistening vocals with chugging PJ Harvey guitars and a percussion track that sounds like it belongs on a late-'80s house anthem. They call it "Poolside pop with a bite" – a fitting description for their summery sound.

▶SOCIAL facebook.com/dreamwifedream

▶HEAR THEM soundcloud.com/dream-wife

Monotony

This new Sauna Youth spin-off project swerves the art attack of their previous efforts in favour of some edifying, no-frills, straight-up punk. 'Back To The Castle' pogos along with distorted fervour and 'Canceller' is like a Post-it note set to guitars.

▶HEAR THEM monotony-monotonymonotony.bandcamp.com

▶SEE THEM LIVE May 25, Power Lunches, Dalston

Sarah Mary Chadwick

Unbottling moonlit melancholia with sustained organ, synth pads and drum clicks, NZ-born Sarah sounds like she's at an emotional crux – you're never quite sure if she's about to break down or crack up. But whether it's calling her album '9 Classic Tracks', or naming a song 'I'm Like An Apple With No Skin', there's enough humour here to let patrons of cultural stereotyping run riot.

▶SOCIAL facebook.com/sarahmarychadwicknz

▶HEAR HER soundcloud.com/rice-is-nice

Sibling

The debut single from this Venice Beach duo, 'Easy' is a dreamy, piano-led anthem littered with bass throbs and the kind of melodic pop vocals that Sia would be proud of. "*Caught in the clouds, heavy dreams*" yearns Elodie Tomlinson over Bryan Osuszek's sublime production, summing up the beautiful atmosphere of this song.

▶SOCIAL facebook.com/soundofsibling

▶HEAR THEM soundcloud.com/soundofsibling

Raays

Settling between Temples' psych-pop swirl and Peace's more populist take on druggy '90s rock jams, Reading tykes Raays have clearly mastered the art of a sugar-coated guitar riff just two songs in. The pick of the pair, 'Shimmer', features frontman Tom Dimmock's brittle croon peppered over a melody that carries all the louche sparkle of one of Mac DeMarco's sweeter compositions.

▶SOCIAL twitter.com/raaysband

▶HEAR THEM soundcloud.com/raaysuk

Manuka Honeys

Trudy

Trudy's debut track 'All My Love' has all the wistful charm of slower, doo-wop-influenced Libertines cuts like 'Never Never' or 'What Katie Did'. It's loaded with fiddly guitars, jaunty chord progressions and sweet melodies that come across like The Beach Boys had they discovered distortion and skinny ties. They've also covered The Beach Boys' 'Help Me Rhonda' with equally vintage fretwork underpinning it. These Leeds lads are old souls.

▶SOCIAL facebook.com/trudymylove

▶HEAR THEM soundcloud.com/trudymylove

Thøss

When you stand a lofty 6ft 6in tall, flying under the radar is no mean feat, but Fleet-based songwriter Thøss has pulled off the trick admirably – until now. The 25-year-old's pals convinced him to go public with the magnificent →

BAND CRUSH

Michael Spearman

Everything Everything

Jane Weaver

"I'm really glad Jane Weaver's coming through now after years and years. She's been doing it for a long time, so it's nice that she's being recognised. It reminds me of Joni Mitchell – not the instrumentation but her voice, which seems very off the cuff to me."

▶For daily new music recommendations and exclusive tracks and videos go to NME.COM/NEWMUSIC

Willie J Healey

'Swing', after listening to his intricate, folksy guitar-pop repertoire grow in private for months. Underpinned by a snapping acoustic guitar motif straight out of Ben Howard's top drawer, it's a heart-swelling ballad that'll help the gentle giant reach even greater heights.
▶SOCIAL twitter.com/thossmusic
▶HEAR HIM soundcloud.com/thossmusic

Mega Bog

Don't let the slacker-rock moniker throw you off – Seattle's Mega Bog are more yacht rock than anything. Headed up by prolific songwriter Erin Birgy, songs like 'Goobie Krishna' have bursts of saxophone that lead you down paths of noodle-y jazz, making the whole thing sound wonderfully loose.
▶SOCIAL facebook.com/mega-bog
▶HEAR THEM soundcloud.com/erin-elizabeth-b

Willie J Healey

There are elements of The Cribs and even Razorlight's Johnny Borrell present in Willie J Healey's raw vocal lurches in 'HD Malibu', but he has just as much in common with Mac DeMarco. "To get the guitar tone I like I have to turn my amp up all the way, otherwise it sounds like The Beach Boys throwing up," the red-haired Oxford songwriter claims. Fortunately there's nothing vomit-inducing in these charming numbers.
▶SOCIAL facebook.com/williejhealey
▶HEAR HIM soundcloud.com/willie-j-healey

Manuka Honeys

Along with The Magic Gang, Sulky Boy and Abattoir Blues, Manuka Honeys are showing fans why the Echo Champ collective is the most exciting movement in Brighton at the moment. The band are full of big melodies and soft sounds, as made evident by debut track 'Pushing Pillows'.
▶SOCIAL facebook.com/manukahoneys
▶HEAR THEM soundcloud.com/manuka-honeys

De Lux

Californians De Lux come complete with a louche David Byrne-esque vocalist who hits all the high notes. Their first album, 'Voyage', may have slipped through the cracks, but new effort 'Generation' is set to make its mark. Strip away the glitz, though, and you'll reveal a bit of social commentary, tackling everything from straight-edge living to blue-collar angst.
▶SOCIAL facebook.com/deluxband
▶HEAR THEM soundcloud.com/innovativeleisure

De Lux

Womb

Wellington's Charlotte Forrester wrings every drop of sadness from her voice as she bays at the spectre of heartache like a wolf at the moon. And your heart breaks with hers, for this is the kind of songwriting that gets right under your skin. Gorgeous artwork by Georgette Brown, too.
▶HEAR HER w--o--m--b.bandcamp.com/album/womb

Home

It's been a while since anyone played the 'mystery artist' card quite as effectively as Home. At the time of writing, they have just three Twitter followers, and one hypnotic DIY video, for their breathtaking debut track, 'Return', which has set tongues wagging over the anonymous dual male/female vocalists. Whoever they are, we're all in.
▶SOCIAL twitter.com/flyingtoground
▶HEAR THEM soundcloud.com/flyingtoground

Radar NEWS ROUND UP

CORAL SHELDRAKE

London's Cosmo Sheldrake is reportedly working with US soundscape pioneer Bernie Krause on a project around extinct and endangered species. "He's composing murky aquatic music from the sounds of coral reefs and the fish that inhabit them," we're told. He'll take time out to play London's XOYO on July 2.

PRIDES GET BACK

Anthemic electro-poppers and Island Records signees Prides will release their debut album on July 10. Called 'The Way Back Up', the album features new single 'Messiah', and also comes backed with a deluxe version featuring a host of extra tracks – ideal if you're a super-fan.

Cosmo Sheldrake

Dolomite Minor

GWENNO'S LANGUAGE REVOLUTION

The Ex-Pipettes mainstay will re-release her debut LP via Heavenly Recordings on July 24. 'Y Dydd Olaf' ('The Last Day') is a record of blissed-out electro-pop, which also happens to be sung entirely in Welsh (save for one track, which is penned in Cornish).

DOLOMITE MINOR MEET EAGLES

Southampton rockers Dolomite Minor return on July 31 with new EP 'Girl Of Gold'. The band have also bagged the support slot on Eagles Of Death Metal's forthcoming European tour, as well as a place on the bill at Download Festival (June 12–14).

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WORDS: MATT WILKINSON, TIM HAKKI, APRIL CLARE WELSH, JAMES BENTLEY, DAN CARSON
PHOTOS: ERIC BENITEZ, DEAN CHALKLEY, JORDAN HUGHES

NEW SOUNDS FROM WAY OUT

This week's columnist
HUW STEPHENS

MY BIG WEEKEND

I was delighted to see **Wand** play at the Great Escape festival in Brighton recently. Their latest album 'Golem' is a swirling, heavy record with the occasional outbreak of metal and I loved it live. They make it all look so effortless! They seem totally non-committed – even onstage – yet their sound is utterly thrilling. I loved Orange County band **The Garden**, too; both their punk songs and the more jumpy electro tunes when the duo seem to climb up and on everything around them.

I've also been up in Norwich a bit recently, doing stuff at the Radio 1 Academy, where workshops, seminars and **The Maccabees**' Live Lounge performance took place, and at Radio 1's Big Weekend. This year **Catfish & The Bottlemen** played the main stage, while **Soak** and **Slaves** played the In New Music We Trust stage. Seeing the three of them play in front of huge audiences really gave me hope; they've all honed their craft, ignored the cynics and stuck to their guns in self-assured, confident and inspiring ways. The result is three different but bold debut albums, and they're all natural performers singing disenfranchised poetry.

Seeing grime king **Skepta** join Slaves for their cover of his song 'Shutdown' was pretty special, too. On the BBC Introducing stage, **Formation**, **Honne** and **Port Isla** all smashed it, and there was also loads of great Norfolk talent, including the irresistible **Franko Fraize**. Coming on like Mike Skinner fronting The Specials, he has tons of charisma, a cheeky flow and the ability to make you lose yourself while also appearing totally captivating.

Billie Marten

"Billie Marten plays the most beautiful, timeless songs"

Newcomer **Billie Marten** also played a stunning session for my Radio 1 show recently, including her cover of Royal Blood's 'Into The Black', which got a thumbs up from the band themselves. She's from Ripon in north Yorkshire and she plays the most beautiful, timeless songs, all written on her acoustic. She has her GCSE exams to get out of the way before we hear anything else on her new Chess Club Records home, but I think it'll be worth the wait. Following in the footsteps of **Pretty Vicious**, Rhyl band **Bright Young People** play snarling, angry, rousing rock'n'roll which is thrilling live, while further up the road from them in Liverpool, **Clean Cut Kid**'s songs sound great, too – particularly 'Vitamin C'. They have a melodic sharpness to them, and their songs already sound like classics. ■

Next week: Happyness

Transistors

Transistors
Australia has been churning out high-calibre punx like Eddy Current Suppression Ring and Total Control for a number of years now. New Zealand trio Transistors share a similar sonic outlook, surging through supercharged power-pop and garage punk. 'Knee Jerk Jerk' and 'Thru With Complaining' are true limb-flailing rabble-rousers.
▶HEAR THEM transistors.bandcamp.com

Andy Shauf
With songs like the eight-minute, horn-laden 'Wendell Walker' and acoustic guitar-fronted single 'You're Out Wasting', Canadian singer-songwriter Andy Shauf could be the offspring of Elliott Smith, Sufjan Stevens and Bright Eyes. Soft harmonies glide around gentle compositions on his captivating new album 'The Bearer Of Bad News' (released on June 8 through Tender Loving Empire).
▶SOCIAL facebook.com/andyshaufmusic
▶HEAR HIM andyshauf.bandcamp.com

Ivy
Brooklyn label Katorga Works have offered some of the finest stateside punk releases in recent years: Merchandise, Sheer Mag and Pure Disgust being the cream of them. Ivy come from NYC but they purloin Washington DC's aggression. Listening to songs like 'Arch Foe' and 'Cave Business' will convert anyone who likes a glorious tumbledown racket.
▶HEAR THEM soundcloud.com/katorga-works

Cassels
Brotherly duo Cassels have serious playing chops on 'Hating Is Easy', the title track from an EP that will be released at the start of July. Their live shows are quickly winning them new fans, and the EP will be a cathartic, adrenal shock to the system.
▶SOCIAL facebook.com/casselsband
▶HEAR THEM soundcloud.com/cassels-official
▶SEE THEM LIVE London The Lock Tavern (June 12)

Bears
Arriving somewhat late to the party but with all the accoutrements to make for a beguiling live proposition, Bears' new single 'Our Own Way' resembles Pond's output around 'Beard, Wives, Denim'. The Melbourne psychonauts are still in their infancy, but the track suggests all the hallmarks of a group that can create a wave of their own.
▶SOCIAL facebook.com/hidingwithbears
▶HEAR THEM soundcloud.com/bearsmusic

Radar LABEL OF THE WEEK
Milk! Records

▶FOUNDED 2012
▶BASED Melbourne, Australia
▶KEY RELEASES Courtney Barnett – 'The Double EP: A Sea Of Split Peas' (2013), Fraser A Gorman – Slow Gum (2015)
▶RADAR SAYS Milk! has a great ethos: aside from curating collaborations and only working with "friends and artists we love", when you buy from them you're buying direct from the artist.

Giving up the goddess

After the cape-wearing theatrics of 'Ceremonials', the third album from Florence + The Machine is a restrained and personal affair. Florence Welch tells Emily Mackay how embracing her vulnerability has exorcised many demons

PHOTOS: ZACKERY MICHAEL

Recently, comic-book creators Phonogram published a new series called *The Wicked + The Divine*. It took Phonogram's premise – that music is life-changing magic – one step further: in this world, pop stars are gods, chosen from among our mortal number but invested with a mesmerising divine power. The catch? Once deified, they only have two years to live. All of the gods of *The Wicked + The Divine* resemble real artists: Bowie, Prince, Rihanna. Sun goddess Amaterasu, especially, looks flagrantly familiar. Flame hair, bright facepaint, full white skirts and sleeves a-whirl... "Oh my god, what is this... OH MY GOOOOD!" Florence Welch whisper-screams when I show her the pages at her kitchen table. I tell her about the two-years-to-live bit. "That makes a lot of sense," she says, touching the pages softly as she stares. And you can see why Florence made a lot of sense as Amaterasu, too. Her first two albums, 'Lungs' and 'Ceremonials' – with their cataclysmic, cathartic songs, their maximal-to-the-max production and their opulent videos and press shoots – created a powerful image: a rampaging Celtic deity, a queen of self-destructive passions.

But as in *The Wicked + The Divine*, godhood can take its toll on the incarnated, eat away at their human side. Amaterasu, in the comics, is 'really' Hazel Greenaway, 17, from Exeter. Just as Florence Welch is really, well, Florence Welch, 28, from Camberwell. But on her new album, 'How Big, How Blue, How Beautiful', Florence has given up her divine glories for a new, more everyday strength. "We did some gigs in-between 'Ceremonials'-era and this album," she says, "and we still had these gowns. As I was putting them on, it just felt so... it wasn't right. I felt I had to fill the sound of 'Ceremonials', because it was so big. If you're wearing a gown and a cape, it dictates the presence... and actually that was a protection, a way of dealing with how big everything had got. And that was fun, but it's hard to keep up."

After the touring of 'Ceremonials' finished, Florence had a year off to rest, so she could come to a new album completely refreshed. Out of the cycle of gigs, she found herself adrift, searching for who she was when she wasn't that Florence. A difficult on-off relationship compounded her confusion, and

Florence Welch in the Chateau Marmont, Los Angeles, May 2015

"How I usually approach feelings is to translate them into this fantasy"

she cocooned herself in the house where we meet today, a beautiful south London terrace with a fairytale garden of thick hedges and sprawling roses. The cosy rooms are filled with antique, heavy wooden furniture, trinkets, endless books and prints, butterflies in glass cases and domes. There is a heavy bureau overflowing with papers, a collection of crowns catches my jumper. In the toilet is a sequinned dragon tail, to be worn round the waist.

"When you come off tour... it's hard to know what you like," she explains, happy and relaxed in jeans and a white long-sleeved top. "You're this big, like (*spreads her arms wide like goddess-Florence*), but then that's not here, in this house. I was trying to figure it out, like, do I like partying? I'll just do that loads. Do I wanna have a relationship? That's not working either! What is it? What am I looking for? I had to contend with my own feelings for the first time. I couldn't just be swept away and do a gig. Gigs have this magic thing of absolving. As long as you did a good gig, no matter what's happened, no matter what's going on in your personal life, it's such an exorcism for me that it just resets everything."

In an interview shortly before 'Ceremonials' came out, Florence talked about how songs such as 'Seven Devils' and 'Shake It Out' were about exorcising old demons, using hexes to ward off the self-destructive side of herself she used to call, around the time of 'Lungs', the Chaos Robot (echoed in the original name for her band, Florence Robot Isa Machine; Isa Machine being Isabella Summers, her songwriting partner and bandmate). She also spoke about choosing whether to be swept away by that indulgent chaos, or trying to grow up. This time around, a drained Florence found herself feeling shy at parties and awards ceremonies, wondering: "But I like this stuff, don't I?"

She tells me that around this time people never recognised her in the street – apart from one time she was treated to an extra-boisterous rendition of 'You've Got The Love' on the train back from a football match – perhaps because they expected someone caped and seven feet tall. Now, with the frank, natural photograph on the promo material for 'How Big, How Blue, How Beautiful', she thinks she'll get recognised a lot more. There's a massive poster on the platform of her local tube station. The whole thing feels more vulnerable, but in a good way.

Looking back now on 'Ceremonials', she says, "It was all like (*makes dramatic, expansive arm gesture*) WHAAAAAAH, y'know? Turning things into spells, and finding other ways to express things so that they wouldn't be as clear. Because I didn't feel clear. But with this, I felt clear. It was a humbling feeling. How I usually approach feelings or things that are happening is to translate it into this fantasy... and then having a bit of time away, suddenly like my actual life became something that I had to contend with. It wasn't like a fantasy... it was like, 'Oh, shit'... But it felt quite like a new, pure feeling as opposed to kind of like the big whooshy confusion." She gestures back to the images of whirling Amaterasu. "I still love all of this stuff. But you don't ever wanna feel like you have to be something."

All this existential wrangling can be heard clearly in the lyrics: 'How Big...' finds Florence standing, fighting, questioning, rather than surrendering or being swept away by her emotions. "*I'm gonna be free and I'm gonna be fine/But maybe not tonight*", she sings on 'Delilah', acknowledging that there's "*a different kind of danger in the daylight*". Where once she was worshipping the water, calling out from the depths, now she looks to the sky referenced in the title and invokes saints (even if one of them is St Jude, patron saint of lost causes). Most revealing are 'Mother' and 'Third Eye'. In the former, she finds herself at a party, not feeling ↦

Flo prose

Florence's fans started a book club. Here are her recommended texts

Opposed Positions
by Gwendoline Riley

The Ice Age
by Kirsten Reed

Your Voice In My Head
by Emma Forrest

Why Not Say What Happened?
by Ivana Lowell

Their Eyes Were Watching God
by Zora Neale Thurston

A Confederacy Of Dunces
by John Kennedy Toole

The Great Gatsby
by F Scott Fitzgerald

The Marriage Plot
by Jeffrey Eugenides

The Day Of The Triffids
by John Wyndham

"When you reach a certain level of fame, it can make you feel quite unworthy"

it. Couples kiss around her, but she leaves, walks out into the night and puts her feet in a fountain. So far, so Florence, but instead of a font of absolution, she comes to a frank admission: "*No use wishing on the water/It brings you no release*".

'Third Eye' was written by Florence on her own (as well as Summers, she often writes with long-term collaborator Kid Harpoon): "*You deserve to be loved/And you deserve what you are given*". Talking to herself? "Sadly, yes," she says. "I didn't think I was at the time. When you reach a level of fame and attention, it can make you feel quite unworthy. To be compelled, to need that catharsis and exorcism, there's obviously going to be an underlying dissatisfaction... it was trying to learn to just be happier in my own skin."

Florence crafted the words from not just personal emotions but ideas from her voracious reading, snippets from newspapers, titles of artworks. A quick scan of her living room reveals a framed print of contemporary dancer Pina Bausch, a huge ornate volume on the Ballets Russes, and prints, patterns, books, books, books everywhere. Her fans joyfully scour her more literate references and puzzles – a bit of Greek myth here, a biblical reference there – writing essays on her videos, and in the case of some, forming a book club that took suggestions for its reading from the lady herself. "There's a lot of quite literary kids out there," Florence enthuses. "Poetry and reading books has played such a big part in the making of all the records, and it's nice because it's not as personal, and you can connect with people on mutual ground and that's quite nice."

Musically, 'How Big...' was inspired by her songwriting trips to Jamaica and to LA, where, like many before her, the sense of space and warmth and light seeped in (*"We've opened our eyes and it's changing the view*", she sings on the title track). She knew she wanted something that sounded "big, but not heavy", inspired particularly by a late conversion to Neil Young (whose Bridge School benefit concert she also played at in October last year), plus listening to The Beatles, The Rolling Stones, Tom Petty and Springsteen, in search of a "tougher" sound. Also key, though, was Fiona Apple's last album, which Florence admired for the mixture of strength and vulnerability in its emotional frankness.

Yet flouncy habits die hard, and it was producer Markus Dravs, famed for his work with Björk on 'Homogenic', Arcade Fire, and Mumford & Sons, who nudged her towards the more direct sound that was coming out. "When I first went to work with Markus, I did have some songs that were like... slightly more 'Ceremonials'-esque," she says. "We got really into obsessing about the LA witchcraft scene, and I was imagining this concept album about a witch trial in Hollywood, and someone falls in love. It was kind of tied up with things in my own life, but it was an escapism."

Instead of what actually sounds like a freaking amazing concept album, though, Dravs honed in on a clutch of simpler songs, dealing with Florence's emotions in a more straightforward way. Florence wasn't initially convinced. "'I thought, 'I'm just saying stuff, as it is! Where's the drama, where's the big cape? Where's all the glitter?' He encouraged me to be a bit more open, I guess. But that's frightening."

As well as taking away her metaphor, Dravs removed her sonic barriers, her multitracked vocals, and much to Florence's chagrin at first, her reverb. Yet, having tried everything else to soothe her vexed brain – meditation, yoga, walking ridiculously long distances – Florence found that throwing herself into the work with Dravs was the best way to reground herself. When recording started, she shuttled herself from house to studio every day in what she calls "a monastic experience".

She became obsessively attached to a plain blue anorak that made her feel safe, hidden: the opposite of goddess. She wore it every day, focusing on her work, her packed lunch, her reading and sometimes the friendship of a "psychic cat" that would seem to turn up in her garden whenever she was feeling low. Her house was her base, giving her a safety to figure out not only what sort of album she was making, but what sort of Florence she was being.

And in the end, of course, she found not a Galadriel, not a Boudicca, not even a Stevie Nicks, but a middle-class south London girl with dyed red hair who, like many 20-somethings, has reached a point where ambitions have been fulfilled, disillusion has hit or priorities have changed. Everyday human stuff.

"Relationships not working out, trying to figure out how and why your relationship with yourself isn't working out. That stuff humbles you and it's human, things that everyone goes through," says Florence. "That was the perspective I was writing from, whereas

Story behind the sleeve

Florence: "I always liked photos where my face is, like, covered or to the side, and this is just face-on. It's funny, because that photo is a test shot. We went all the way to Mexico, we had this whole shoot in the Yucatan and went to the cenotes [sinkhole lakes], because it was symbolic of these two worlds. But it came back to the one that had just been a test shoot that we did in half an hour. That says a lot about the record."

Florence onstage at Irvine Meadows Amphitheatre, May 16, 2015

Florence strikes a pose in Los Angeles, May 2015

'Ceremonials' was about imagining this thing I wanted to be... And it was funny, perhaps Markus was expecting me to come in, like, riding a chariot with a broadsword. And we did have moments where he was trying to get a push-through power chorus out of me and I was like, 'Dude... I'm not in a very good place. I can't pretend to write a like "*IT'S GONNA BE AMAZING NOW, IT'S ALL GONNA BE FINE*!" chorus. Like, I think it's all gonna be fine, eventually. I don't fucking know right now, though...

"But what's so nice is that another kind of power came out. One more accepting of just being OK with feelings, like anger, in 'What Kind Of Man'. Being OK with being sad and with being super-happy and joyful. You're writing from a place that feels, like, really real to you. "

Now, she says, feeling more grounded in who the actual Florence is, she's coming back to a place where she can be Cape Florence again, without feeling like she's giving up the Human Florence, or that she has to be Anorak Florence to be real.

"I was reading *Just Kids*, the Patti Smith book, when I was writing the album," she says, "and she's just so self-possessed. I really like the idea of being able to conjure and create without a costume, to not need it." Another rock shaman also helped point the way in which all the Florences could be reconciled: Nick Cave, whose tricksy sort-of-documentary *20,000 Days On Earth* explores his fascination with the boundary between Nick Cave the artist and Nick Cave the man; as he says in the film, "You turn it on, you turn it off – but one day you can't, and you find you've become the thing you wished into existence."

"He said something really interesting that I thought about at the beginning of the record: 'I am Nick Cave, and I cannot be what I was,'" says Florence. "And I think there's something quite liberating about the boundaries between reality and stage and the borders being open – it's quite freeing, I think. I am perhaps a bit more feral and chaotic than something (*adopts classically Florence drama pose*) you hold quite poised. I still love a gown, don't get me wrong, I still like capes, but there's something I've come to, that perhaps I feel a bit more... comfortable."

Florence does seem comfortable in herself (and in her foot, which has healed from the break it suffered after a Chaos Robot-esque moment at Coachella, when she threw herself from the stage). Recent live shows have seen her eschew the usual stage sets and costumes, "actually just allowing things to be quite raw, and as they are. Again, I think a lot of it was not me wanting to be prescribed to do anything in a certain way, just to be completely liberated. And breaking my foot has been quite good as well, in a way, because it's forced more intimate performances that I perhaps wouldn't have done. I was inherently forced to be myself!"

Soon, she'll be taking the new-style Florence live experience to the Pyramid Stage, and though she doesn't share my outrage that she wasn't Glastonbury's third headliner ("I think I'm quite happy with where we are! It would be wonderful to headline, but I also don't know how I would be dealing with that right now. I would probably be back in the anorak"), she's clearly looking forward to the festival of which she's practically the spirit animal.

She refuses to make predictions. "I'm not really planning what's going to happen at Glastonbury, because I just don't know. It's almost quite hard for me to remember gigs sometimes, because I just don't know what happens. It's almost like something else completely takes over. So if I'm back in my full-charged-feet mode, I'm nervous for what's going to happen. Because that's what happened at Coachella: I hadn't performed in a really long time. And it was like whoosh... and then the crowd were all taking their clothes off, I had my shirt off and I threw myself off. It's this sense that anything could happen."

Well, everyone needs some element of contained chaos left in their life, right? To err is human, after all... ■

KINGS OF THE C

ASTLE

For three long years, The Maccabees wrestled with the follow-up to 'Given To The Wild' in their south London studio. But then, they tell Lisa Wright, they found inspiration in the rows and pub fights on their doorstep

PHOTOS: JORDAN HUGHES

The Maccabees (l–r): Sam, Hugo, Orlando, Rupert and Felix

The Maccabees' studio sits down a small side road, a stone's throw from the teeming concrete roundabout that forms the heart of south London's Elephant & Castle. Surrounded on all sides by churches, it comprises two rooms, each roughly the size of a master bedroom, decorated with paraphernalia accumulated from across their 10-year career – from a giant print of their debut album artwork to a Maccabees football shirt. It's homely but not fancy, and certainly not the largest space to accommodate five working men.

Singer Orlando Weeks wheels in on a clapped-out pedal-bike, yellow sunglasses on, joking that he looks like *Wacky Races*' Dick Dastardly, while drummer Sam Doyle parks up his new motorbike, wryly noting the difference between their transport options. The White brothers – Felix (guitar, backing vocals) and Hugo (guitar, piano) – are sat tinkering at the mixing desk, while softly spoken bassist Rupert Jarvis potters in the background. There's a palpable sense of positivity in the air: the band are sitting on their best album to date – one that could mark the endearingly reluctant stars out as next year's most self-deprecating new festival headliners – but the triumphant mood is one snatched out of a long time lost in the wilderness.

After two-and-a-half years of working on it in the same two rooms – they call the writing and recording sessions "painful", "tricky" and "traumatic" – The Maccabees are finally ready to release album four, entitled 'Marks To Prove It', on July 31. "I think if we'd just met each other and decided to do a record and it was this record, or it at least took the same amount of time [as this record], then we would have given in and said it wasn't working," Hugo says.

Though Orlando still draws and has a fondness for "a good walk" and Felix animatedly describes the time he recently got to play a charity football match with his life-long team, Fulham FC ("I hadn't addressed in my head that footballers get naked in front of each other when they get changed, so that dressing room was a very bizarre situation"), during The Maccabees' period of self-imposed studio exile there was an unhealthy lack of time for anything else. "Everything on this record has come from these two rooms," says Hugo, who took on production duties for the first time. "There are benefits, but it's tough because you're not going anywhere and you know for a long time it's just these walls."

"EVERY WEEK WE FELT LIKE THE ALBUM MIGHT NOT HAPPEN"

FELIX WHITE

In the main live room where Orlando, Felix and Hugo are sat today, the quintet started recording slivers of ideas, painstakingly putting to tape every snippet of music that emerged along the way. But despite ending up with hours upon hours of recorded material, they didn't actually have any, y'know... songs. And despite their noticeably different personalities – Orlando the artistic daydreamer; Felix the gregarious one; Hugo the pragmatic realist – there's a unified drop in tone when they recall the difficult period.

"Slowly, we compiled so much music that it was a pick and mix," Orlando says. "Like you were just (*mimes putting hand in a lucky dip bag*). We kept trying to find a system and there just wasn't one."

"Every week we felt like the album might not happen," says Felix, stopping his idle guitar strumming. "In that first year we did think, 'Well, maybe this isn't working.' I can't speak for everyone, but I didn't feel like I was living an anchored existence for a couple of years."

Eventually, tangible progress came when they hit on 'Spit It Out' – a huge, atmospheric slow-builder that starts out like piano-led Radiohead and builds into the band's most intense track yet. It set the benchmark for what was to come. They implemented some structure to try and regulate the endless days and nights of "write here, eat here, do some hoovering": strict 12pm to 1am hours, weekends off.

Gradually, the fog of repetition and worry began to clear, and despite the downsides of their base camp, Elephant & Castle itself emerged as the glue that would bind 'Marks To Prove It' together.

"The more we got into it, the more it felt like this area and the fact that it's equidistant from everyone's home was more and more relevant. We felt like we'd found something that we could hook the record on," says Orlando.

"When we started making the record, it didn't feel like there was any link, but then we realised that this circle of stuff is our life," adds Hugo.

Elephant & Castle – the "circle of stuff" in question – has been home to The Maccabees for six or seven years now. All five of the band hail from different parts of south London, and have since moved in and around the Elephant's bustling centre. The area is also a hotspot of social upheaval. Once an affordable, ethnically diverse area, its landscape is being changed by a £1.5 billion regeneration project.

The gentrification that occurs when money and the lure of creative cool are thrown into places such as Elephant & Castle is a common one, from the changing face of nearby Peckham to the proposed Artangel pyramid project in Elephant itself – an attempt to build an art piece on the site of former social housing the Heygate Estate that received so much criticism it was later scrapped. Sure, The Maccabees might be adding a little cool to the area themselves, but far more than that, they're locals watching the place they love slowly lose sight of itself.

"It's one of those spaces that you pass through; there's a sense of transience to Elephant, which is why I think it's been relatively untouched until recently," says Felix. "But there are those slightly Chelsea, Kings Road-type estate agents popping up now that look really out of place, and that's a sign. A lot of people are being forced out of their homes because they can't afford to live here."

"Elephant is very unfussy and yet it has this extraordinary amount of life and all sorts of bizarre things and people and contradictions," Orlando says. "It's very sure of itself somehow, and yet it's going through a massive change and is losing that confidence."

It's this idea that's at the heart of much of 'Marks To Prove It'. Instead of the personal tales of friendship and family, love and loss that informed The Maccabees' first three records,

their fourth album turns the lens outwards, using "snippets of things overheard in the cashpoint queue or on the bus" to tell the stories of the characters that occupy the place they call home. 'River Song' – a rousing "city shanty" that builds from melancholy beginnings to a communal chorus – stems from "hearing a couple have a really sad argument heading up towards Newington Causeway", while the dusky atmospherics and blistering peaks of 'Kamakura' talk of the wayward action that occurs around pub kicking-out time. The album's title track and lead single, meanwhile, was born from watching people go by in Kennington Park and is the first of a three-part music video series that features time-lapse footage of the area.

Aside from its setting, 'Marks To Prove It' also loosely fits into the story arc of a night moving into the following morning, from the energetic kick-off of the title track to the gorgeous lilt of closer 'Dawn Chorus'.

"I was reading *Night Walks* by Charles Dickens, where he's walking through the streets of London dealing with insomnia, and I think the record has that idea," Orlando says. "In a way, it ends with what we started with on the last record [which reflected a day-to-night cycle]. We felt like 'Given To The Wild' was a fresh start and this was meant to feel like a continuation of that, but using none of the tricks. Finding a way to make an atmosphere that didn't need lots of layered vocals, reverb and cinematic everything; trying to create a world that carried the same weight as 'Given To The Wild', but in a different way."

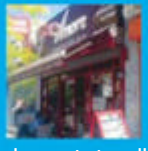
Taking that last album – one that earned them a Top Five chart placing, sold-out tours and an 8,000-capacity show at London's Alexandra Palace – and channelling it through a new, direct and streamlined context could mean that 'Marks To Prove It' is the album to push The Maccabees into the next level. For all its troubled inception, it sounds huge and joyous. "The older you get in a band, you realise that the sacrifices you said you were gonna make, you have made," Felix says. "We've probably missed out on some of the things that anchor you, but we've had a pretty blessed existence these last 10 years, and I think this record is a hopeful record."

With a forthcoming tour supporting chart-topping titans Mumford & Sons on the cards alongside high-ranking spots on the bill at Glastonbury and Reading & Leeds, the band will have a considerable platform to unleash their new album to the world. Typically, for a group who've spent a decade waving away any form of bravado, they're reluctant to acknowledge the potential for a forthcoming tipping point. "I mean, are these songs really that much better?" says Orlando, screwing up his face in embarrassment at the faintest suggestion of big-time success.

But, after a recording period that would have seen lesser bands, or even themselves, split up several years back, The Maccabees, if nothing else, are finally content with a job well done. "For us, it's the peak of what we are as a band; to us, it's our peak," says Hugo. "We've kept this thing together for 10 years, and people still care about it," Felix says. "When you get to this point it's pretty magical. Probably the biggest achievement of the band above any gig or record is that we're still here and we still love each other and we still have ambition to make something great. That's really something." ■

FELIX'S GUIDE TO ELEPHANT & CASTLE

▶WHERE TO EAT
AMORE CAFÉ



"There's a guy who sits outside Amore and he likes to slide the doors open as if they were automatic doors. I was desperate to call a song on the album 'Amore' after the café but I was shouted down. Hugo won't drink coffee from anywhere else now."

▶WHERE TO DRINK
THE TANKARD

"We don't go to many pubs around here, but there's one near our studio and it's got the same people outside from 10am to 10pm every day. There's a guy who has long white hair and a big top hat who's always smoking outside. They're always there."

▶WHERE TO SEE BANDS
THE CORONET

"The Coronet is a really wonderful venue and it's being threatened with closure. It's kind of like the [old central London venue] Astoria inside. We're playing there – and if any attention can be drawn to how sad it is that it's closing, that's good."

▶WHERE TO WANDER *HEYGATE ESTATE GUERRILLA GARDENS*

"There's a guerrilla gardener we've got to know who takes it upon himself to garden bits of Elephant. He built this community garden in the demolished bit of the Heygate Estate to make something positive out of a derelict space. It's really touching."

JOSH CROSS, GEORGE LEWTHWAITE

"You see people who've turned out to be douch We don't want to be lik

Alabama Shakes (l–r): Heath Fogg, SteveJohnson, Brittany Howard and Zac Cockrell

got success and ebags and wankers. e that"

Brittany Howard's killer wail made stars of Alabama Shakes in 2012, but new LP 'Sound & Color' proves there's more to them than reviving the blues. Chris Cottingham finds a band unspoilt by fame

PHOTO: ED MILES

Who knew there were so many advantages to having a concrete driveway? Alabama Shakes' drummer Steve Johnson is listing them. "You can't skateboard or play basketball on gravel drives," he explains. "You can't draw a hopscotch court with chalk on gravel." No, you can't. Which is why, when Johnson had a bit of spare money last year, he concreted over his gravel driveway, all 50 feet of it. "Hell yeah, I got me a concrete driveway," he says, thumping the table. "Concrete is good."

It's evidence, were it needed, that Alabama Shakes are not the kind of band to let a bit of success turn their heads. Their 2012 debut album, 'Boys & Girls', sold over a million copies worldwide, yet they still live in Athens, Alabama, the same dormitory town they grew up in, albeit, in Johnson's case, with improved parking facilities. Johnson becomes a little belligerent at the suggestion that it must be hard to remain unaffected by all the attention a million-selling album brings. "That's the thing," he continues, looking genuinely affronted. "You see those people who have gotten a lot of success and turned out to be dicks, douchebags and wankers and it's like, I don't want to be like that. Has it changed us? Do I wipe my ass with 20s and 100s now? No." By now, he's in full-on hard stare mode. Frontwoman Brittany Howard steps in to diffuse the situation. "We're pretty much the same people." ↦

ALABAMA SHAKES

The music is different, though. 'Boys & Girls' was a retro fit of '60s R&B and garage bands that saw Howard's soulful voice powering over blues-driven grooves. It drew comparisons to The Black Keys, but in fact had more to do with the house band at the famous studios in Muscle Shoals, Alabama, as heard on tracks such as 'Respect' by Aretha Franklin. The follow-up to 'Boys & Girls', the newly released 'Sound & Color', draws from the same sources, but takes them in more esoteric directions. Though still a potent thing, Howard's voice is less prominent in the mix. The opener and title track, a daydream of glockenspiel and shimmering guitars, has a new-found psychedelic quality; 'The Greatest' is a rough-and-ready blast of garage rock that has hints of

"We never signed up to get rich real quick"

Brittany Howard

The Stooges; and 'Gimme All Your Love' yoyos between gentle guitar strums and Howard howling over crashing guitar fuzz. 'Sound & Color' is not as immediate as 'Boys & Girls', perhaps, but there's a lot more going on.

Howard and Johnson are currently enjoying the sun in the beer garden of a London pub. She's drinking lager and smoking Lucky Strike. He's on sparkling mineral water and has ordered some chorizo on sourdough. Both have the kind of Southern drawl you could listen to for hours, and provided you're not suggesting they might have changed in any way, are warm and easy company. Howard is talking about 'Sound & Color''s prospects. "I don't think it will be as commercially successful as the last one, but I don't care," she says. There's a bit of false modesty at play here – it got to Number One in the States. She adds: "We never signed up to get rich real quick off doing music. That didn't seem possible where we're from."

If 'Sound & Color' sees the band moving away from blues, is that conscious, a move designed to put some distance between themselves and the flavour of the month? "The blues is huge right now," says Johnson, evasively. "I never considered us a blues band – ever," says Howard. "But I mean R&B is inspired by blues, so by proxy we're definitely drawing from it, but I don't consider us a blues band." Johnson continues: "It doesn't appeal to me in the same way as other sounds appeal to me at the moment, such as world percussion or orchestral music. I guess I've passed the phase in my life when the blues was the shit to me. When I was 16 I could listen to 'Little Wing' [by Jimi Hendrix] 10 times in a row, but it doesn't do the same thing for me any more."

Weren't they worried about throwing the baby out with the bathwater, though? "The big difference this time is that we had time to make a record that we wanted to make," says Howard. "'Boys & Girls', as much as we love it, especially for what it is and the time and place it occupied, this record is a lot more exploratory. We got the money, we got the time, so we just came up with some stuff. Let's make something we like. It's as simple as that. It's here and now instead of trying to repeat what we've already done, because what are you learning if you make the same thing over and over again." She says they are far more interested in the band as a unit rather than genre. "The reason we like '60s R&B is because back in the day the band mattered," she says. "It wasn't, 'Copy that and paste that, I'll just set this on loop.' The band mattered. That glues us together."

By the time the afternoon is a couple of drinks old, Howard and Johnson start jagging off at tangents. Yesterday, they drove out to see Hever Castle in Kent, a 13th-century stronghold and the home of the Boleyn family. "When I picture England I picture little gardens and beautiful yards," says Howard. "I don't really like cities; I like to go and see things like that." They find the whole European air-kissing thing baffling. "Where I'm from we don't do the kiss-on-the-cheek thing," she says. "Sometimes we can feel a bit awkward in England. Someone needs to let me know what the rules are, because I don't want to be rude. I need a little more etiquette coaching." Probably best not to worry about it too much. She peers over her sunglasses, "Believe me, I don't."

Then there's Howard's side project, Thunderbitch. "It's a bit like Meat Loaf," she explains. "It's about a rock'n'roller who kills herself in the bathtub and the devil appears and is like, 'I can give you eternal life if you wear my leather jacket, but you've got to rock'n'roll all the time.' She puts on the leather jacket and she has an endless hunger to rock'n'roll. If she takes the leather jacket off she disappears." Is that in any way autobiographical? "No, not at all. It's about the need to rock'n'roll. It's about having to do it, not wanting to do it because it's cool." Actually, that does sound a bit autobiographical.

As they get up to go, Johnson realises he's forgotten to eat his chorizo. No matter. He rolls in up in a napkin and slips it into his pocket, oil staining the paper red. "I'll put it on my eggs in the morning," he says. How about that for no nonsense? ■

KEEPING IT REAL

Alabama Shakes are no strangers to hard work. Take a look at their pre-fame CV...

Waiter/waitress

Steve Johnson (drums): "I used to work at Waffle House. One of my worst jobs. [*Shouts out an order in diner lingo*] 'I need an order of eggs scattered, smothered, covered and chunked, pronto.'"

Brittany Howard (vocals): "I worked at a restaurant, too. It's not like the job was hard, it was just monotonous."

Postwoman/courier

BH: "I worked at a post office. I delivered the mail. That is hard work."

SJ: "It's surprising how many of the same jobs we had. I worked for FedEx. Had me a box truck. I took out a sign, a couple of basketball hoops. I swiped a car; I rear-ended a car. I got a speeding ticket and I still kept my job."

Binman/binwoman

SJ: "Before we started working on the band full time, my worst day job was a night job. Brittany had the same job. It was street sweeping, driving a street sweeping truck, changing trash out in front of shopping strips. I quit after a month because I wasn't getting paid shit."

POONEH GHANA

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JUST SAY MO

Before his recent work with Kanye West, Antony Hegarty, Mark Ronson and Yannis Philippakis sees the light of day, Hudson Mohawke has a second album that's "less weird, crazy and complicated" to discuss. Barry Nicolson is all ears

It's become customary for anyone interviewing Hudson Mohawke to make mention of how knackered he looks, how "absolutely fucked" he's feeling, the toll his busy transatlantic schedule is taking on him. Honestly, though, I've seen worse. The producer, real name Ross Birchard, only arrived in Glasgow a couple of hours ago, having flown in from London – on no sleep – where he was booked to DJ the opening of a *Star Wars*-themed nightclub ("I went dressed as Chewbacca: full regalia, grenade belt and everything").

A few hours from now, he'll join fellow Glaswegian luminaries Rustie & Jackmaster at the Poetry Club, a tiny venue where the trio are staging a one-off happy hardcore night. In-between, he's holed up in his city-centre hotel room, trying to evade the camera crew sent to document tonight's event and who, much to his exasperation, have "even interviewed my mum". He's not exactly a ball of energy, but he's holding up better than most people would under the circumstances.

Such is Ross Birchard's low-key demeanour, even his obviously expensive clothes appear slightly ill-fitting on him. He hasn't lived in Glasgow for almost a decade, but he still curses with the casualness of a native, and when talk turns to the music he'll be playing tonight, he lights up at the mention of DJ Sharkey and Hixxy's classic 'Bonkers' compilations. "That's what I was listening to in primary school and I still fucking love it," he says, grinning. "I went around the playground selling happy hardcore mixtapes." You can absolutely picture it: the playground may be bigger these days, but in some senses, Birchard is still that same industrious kid hustling his way around it.

Next month sees the release of 'Lantern', the long-awaited follow-up to his 2009 debut, 'Butter'. It wasn't idleness that caused the delay, but rather Birchard's inability to turn anyone down: "There were so many opportunities to work with people, and it all seemed too good to say no to." When one of those projects – TNGHT, his collaboration with Canadian producer Lunice – unexpectedly took off in the US, however, he found himself with a big decision to make.

"We were essentially offered a blank cheque to make a full TNGHT album," he explains. "It took us a long time to decide whether that was a good idea, or if it would be completely at the expense of our own solo careers. We had industry people whispering in our ears, going, 'It won't make any difference, it won't affect your solo stuff', but things were just mounting up. There was always another tour, another round of press, and we didn't particularly like the direction that genre – or what became that genre – was going in."

While touring the American EDM circuit with TNGHT, Birchard began to notice that "the crowds only wanted to hear drops, they wanted to have moshpits, they wanted to go fucking bananas" and became worried about being pigeonholed: "I didn't want 'TNGHT' in brackets under my name on every poster." He and Lunice ultimately decided to put the project on hiatus, and while they plan to return to it eventually, "it won't be in the same vein as what we've previously done, because I don't feel like that's a fresh sound any more".

"WITH KANYE, I PUT MY FOOT IN IT A COUPLE OF TIMES"

He might sound conflicted about it, but Birchard would be the first to admit that TNGHT's success opened major doors for him, the most prominent of which was Kanye West's. In his capacity as an in-house producer for West's GOOD Music, he worked on 'Yeezus' and brought that experience to bear on 'Lantern' by assuming what he calls an 'executive producer' role. "I'd never been in an environment where I could witness how a major record is put together, and I wanted to know how it actually worked," he says. "I guess every A-league artist has their own process, but it was eye-opening for me to see so many people involved in creating 'Yeezus', and that was an influence on 'Lantern'. I wanted it to be a project that I oversaw. I had a group of about 10 people, including Benji B, Zane Lowe and Mark Ronson, who I could go to and say, 'Could you maybe do this for me? Can you finish this particular line on that one verse?' It was a more collaborative experience."

Yet the larger cast of collaborators – the record also includes guest spots from Antony Hegarty, Irfane, Ruckazoid, Miguel and Jhene Aiko – has paradoxically served to declutter his sound. There's a streamlined focus to 'Lantern' that Birchard would have regarded as anathema on 'Butter', which was made in a spirit of madcap maximalism, or as Birchard puts it, "me sitting at home going, 'How can I make this song sound even crazier and complicated and weird?'" With 'Lantern', however, "I tried to achieve more with less. Previously, I would've said a song wasn't finished until there were 200 different elements flying all over the place. I still love 'Butter', but I think a lot of it was an exercise in technicality rather than songwriting. People who are involved in music production really loved it, but as far as a wider audience, most people were like, 'What the fuck is this?'"

From a production point of view, however, that same technicality has served him well in the dog-eat-dog environment of GOOD, where, after an uncertain start, he's earned the label's trust. "It took quite a while for me to find my feet there," he says. "Once you cut your teeth, once I'd cleared that hurdle, it became much easier. The thing is, they might approach you and want to sign you, but even though I was established in my own world, when you go into a situation like that, you start from the bottom rung and work your way up."

Birchard's current standing at GOOD is such that he can pick and choose which projects to work on – one of them, obviously, is West's new album, 'Swish', though he's loath to say too much about that right now. "Within that A-list world, you have to know what to say and when to say it – and what you shouldn't say at all. I've put my foot in it a couple of times before, so I have to be cautious."

Yet 'Swish' isn't even the half of what he's got coming up: he's also produced a full-length LP for Antony (due later this year), is "working on some stuff" with Mark Ronson, wants to move into soundtrack work ("probably after this album campaign") and has another collaboration with Foals' Yannis Philippakis on the back burner ("I need to catch up with him again"). Evidently, Ross Birchard still hasn't quite mastered the art of saying no. Here's hoping he never does. ■

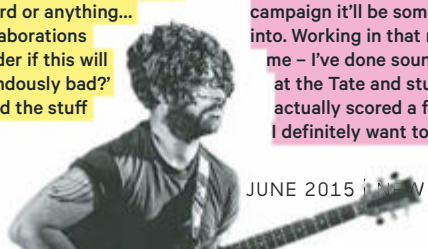
PHOTOS: TIM SACCENTI, POONEH GHANA

TEAM MOHAWKE

All the projects HudMo's got on the back burner

Yannis Philippakis FOALS

"We did a bunch of demos, and then... we haven't really spoken since. We never talked about it being a full-length record or anything... It was one of those collaborations where I was like, 'I wonder if this will work, or if it'll be horrendously bad?' But I actually really liked the stuff that we did together."



Soundtrack work

"It's another thing I've been thinking about for a couple of years. Probably after this album campaign it'll be something that I'll look to get into. Working in that realm is a new challenge for me – I've done sound design for some exhibits at the Tate and stuff like that, but I haven't actually scored a film before. It's something I definitely want to move into."

Antony Hegarty

"Antony had been on the list of people I'd wanted to work with for years... One of the things we did became 'Indian Steps', and off the back of that he aced me to collaborate on an entire project together. It was a good partnership – we were both looking to expand into different sounds, different genres. I still haven't heard the finished record, though!"

Reviews

THE DEFINITIVE VERDICT ■ EDITED BY BEN HOMEWOOD

Everything Everything
Get To Heaven

The Manchester art-poppers' third lacks the tunes of 2013's 'Arc', but its quaking sense of dread still impresses

Such is Everything Everything's career-long resolve to defy classification, Everything Nothing might well have been a better name for them. That is, in a nutshell, what their records usually sound like. Yet while you can always pick out bits and pieces that remind you of this or that, the band they have the most in common with is Sigur Rós; not because they sound like them (they don't, in the slightest) or because Jonathan Higgs' falsetto occasionally nudges towards the same implausible register as Jónsi Birgisson's, but because Everything Everything make music in their own language, using their own syntax. It tends to be conceptual and unapologetically pretentious, gravitating towards big ideas – questions of self, singularity and drone warfare, to name but three – without holding the listener's hand on the road to comprehension. It's not that they don't want to be understood, but that they want to be understood on their own terms.

'Get To Heaven' is another album recorded in Everythingese, although it's arguably the Manchester-based quartet's most user-friendly to date. Sure, for most of its runtime you can imagine Jonathan Higgs strapped to a chair, eyelids clamped open like Alex in *A Clockwork Orange*, unable to tear his glazzies away from the horror that unfolds every night on the evening news. In this instance, however, Higgs' submission to the Ludovico aversion therapy technique results not in associative nausea, but human empathy. Whether it's teenage girls absconding to Syria to become Isis brides ('Regret') or the snake-oil appeal of Nigel Farage to the average Ukip voter ('The Wheel (Is Turning Now)'), he tries to put himself in the shoes of the people making

JORDAN HUGHES

these inscrutable decisions, to make sense of the senselessness. He's doomed to failure, of course, but that's not the point: the third Everything Everything album is about engaging with the horror instead of simply recoiling from it.

All of which is laudable, but Everything Everything are still in the business of making pop music. 'Distant Past' makes that abundantly clear by being the hookiest thing they've ever done, although its terrace-rave chorus does leave you wishing that indie bands would disabuse themselves of the notion that '90s dance music is still 'the future' (then again, perhaps they're being meta). Much better is the title track, which juxtaposes ebullient Afro-pop with the stark image of an old man self-immolating and whistling like a milkman while he does it, a violent act of protest reduced to a passing distraction in a desensitised world.

The deeply odd 'No Reptiles' is the song around which the album's themes coalesce. "*Baby, it's alright to feel like a fat child in a pushchair*", sings Higgs over an unsettling soundscape of frantic whispers and thudding bass piano. Beneath the absurdity, there's an inescapable truth: we're all bystanders, but none of us is truly innocent.

Yet while you have to admire the thought that's gone into it, you often wonder if they're over-thinking the music itself. For all its technicality and viscerality, the album never packs the same emotional punch as 2013's 'Arc', and some songs – like the glitchy, overlong 'Warm Healer' – never quite seem to find their own centre of gravity. Still, few records released in 2015 will feel as true to the times as this one. Their contemporaries might have long since buried their heads in the sand, but Everything Everything are up to their eyes in dread. ■ BARRY NICOLSON

7

LYRIC ANALYSIS

Three of the album's many topical references

"No reptiles/Just soft-boiled eggs in shirts and ties/Waiting for the flashing green man" – No Reptiles

We all like to think that our leaders are sinister inter-dimensional shape-shifters, but Jonathan Higgs doesn't give them that much credit – in his eyes, they're as clueless as the rest of us.

"First you'll see me on the news, then never again" – Regret

Though 'Regret' was written before schoolgirls Amira Abase, Shamima Begum and Kadiza Sultana fled from London to Syria to join Isis in March, the song echoes their story.

"A trail of destruction, but at least it's a trail/I am compelled to take you by the throat" – Fortune 500

This track was inspired by 22-year-old Californian spree killer Elliot Rodger, who killed six people in May 2014 to "punish" women.

▶THE DETAILS

▶**RELEASE DATE** June 22 ▶**LABEL** Sony RCA ▶**PRODUCER** Stuart Price ▶**LENGTH** 46:02 ▶**TRACKLISTING** ▶1. To The Blade ▶2. Distant Past ▶3. Get To Heaven ▶4. Regret ▶5. Spring / Sun / Winter / Dread ▶6. The Wheel (Is Turning Now) ▶7. Fortune 500 ▶8. Blast Doors ▶9. Zero Pharaoh ▶10.No Reptiles ▶11. Warm Healer ▶**BEST TRACK** No Reptiles

MORE ALBUMS

The Darkness
Last Of Our Kind
Kobalt Label Services

"One by one the Kingdoms fall" goes the spoken-word monologue that opens the fourth Darkness album. In comes the riff, a quaking, thrusting monster over which Justin Hawkins screams "*AHHHHHH!*" and gabbles about the Viking invasion of East Anglia in AD 86. Then, of course, is a preposterous guitar solo. As openers go, you can't really argue with 'Barbarian'. It's hard to knock stompers like 'Roaring Waters' either, but the vanilla title track and the plodding 'Hammer & Tongs' come off as cheesy, even for this lot. But the key takeaway from the follow-up to 2012's 'Hot Cakes' is that it sounds like The Darkness are having fun again, even if their posey cock-rock sounds more than a little stale. ■ BEN HOMEWOOD

5

Leftfield
Alternative Light Source
Infectious

Compared to festival-headlining peers like The Prodigy and The Chemical Brothers, Leftfield were never big on upfront personality. Up until 2000 they were a duo, but Neil Barnes made this third album alone after Paul Daley left. You'd never know: the dominant sound is the slick, bombastic progressive house that made Leftfield's name. While there are guests of note (TV On The Radio's Tunde Adebimpe on the shifting 'Bad Radio'; Sleaford Mods' Jason Williamson on 'Head And Shoulders'), the vocal tracks tend to underwhelm. But wordless moments from 'Universal Everything' to 'Shaker Obsession' show that Leftfield can still thump with vigour. ■ NOEL GARDNER

6

Ho99o9
Horrors Of 1999

Discordant, angry and menacing, the New Jersey duo's debut EP is an unsettling listen

This debut EP from New Jersey duo Ho99o9 (pronounced 'Horror') is unsettling from the outset. Opening track 'No Regrets' consists of 90 seconds of uncomfortable groaning and discordant noise that will put you on edge, and has already earned them comparisons to Death Grips. The pair – comprising rappers and producers/musicians The OGM and Eaddy – build a nightmarish and brutally intense world. The demonic 'Day Of Vengeance' utilises voice-morphing sound effects and 'Savage Heads' is defiant, thundering punk that declares stridently, "*We don't take shit from no one*". What really brings Ho99o9's dark menace to life though, is the unadulterated anger that courses throughout these six tracks. It's harshest on highlight 'POW (Prisoners Of War)', where the pair grunt, shriek and rasp themselves hoarse, spitting lyrics like "*Death to all my enemies/Regurgitate your misery*" to terrifying effect. Don't listen to this alone. ■ RHIAN DALY

8

▶THE DETAILS

▶**RELEASE DATE** June 8 ▶**LABEL** Family Artists ▶**PRODUCER** Ho99o9 ▶**LENGTH** 10:15 ▶**TRACKLISTING** ▶1. No Regrets ▶2. Day Of Vengeance ▶3. Private Parts (skit) ▶4. POW (Prisoners Of War) ▶5. Gates Of Torment ▶6. Savage Heads ▶**BEST TRACK** POW (Prisoners Of War)

Donald Cumming
Out Calls Only
Washington Square Music

On The Virgins' second album, 'Strike Gently', founding member Donald Cumming mined the past to make a record that sounded like Tom Petty and Dire Straits. Two years later, on his debut solo album, he's moving on. In essence, 'Out Calls Only' is a break-up album – both from his band and his wife, who he split with prior to making this record. 'Game Of The Heart' is the closest he gets to the sound of his old band, and is an undeniable gem of New York rock'n'roll. Elsewhere he tackles new styles, utilising only an acoustic guitar on the desolate 'Total Darkness'. Closer 'Spanish Horses' is a piano ballad that rivals anything on Tobias Jesso Jr's album. ■ RHIAN DALY

8

Reviews

Various
Too Slow To Disco Vol 2 How Do You Are?

Berlin record-collector DJ Supermarkt probably doesn't care that modern bands are reviving the slick yacht rock he loves. It might, however, entice fans of Haim, Father John Misty and Destroyer towards his second collection of the '70s/'80s real deal. Bookended by the compilation's only two 'name' artists – Hall & Oates' 'Alone Too Long' and the quietly bizarre 'Capsule' by The Monkees' Michael Nesmith – the other 14 cuts comprise an ecstatic tapestry of blue-eyed soul (Leblanc & Carr), disco (R&J Stone), Steely Dan-indebted jazziness (Larsen-Feiten Band) and even some Christian rock (Bruce Hibbard). A great snapshot of a strange, fascinating period of pop. ■ NOEL GARDNER **8**

Flo Morrissey
Tomorrow Will Be Beautiful Glassnote

Flo Morrissey grew up in free-spirited Notting Hill as the second of nine children. The singer is only 20 years old and – by her own admission – had to imagine into life the air of patchouli oil and bohemian romance that pervades this debut album – but she utterly convinces. With a voice that swings between Laura Nyro and Joanna Newsom, she sings of rebirth over the strings of 'Wildflower', escaping the past on the acoustic gallop of 'Show Me' and heart-swelling joy on 'Woman Of Sweetest Gold', where spidery guitar evokes jangly indie veterans The Sundays. Produced by Noah Georgeson (Joanna Newsom) and Phillipe Zdar (Phoenix), it's an intense record that lingers in the memory long after it's finished. ■ MATTHEW HORTON **7**

Major Lazer
Peace Is The Mission

After working with Skrillex and Madonna, Diplo returns to his electro-dancehall alias

'Peace Is The Mission' arrives at a point where Diplo – the brains behind Major Lazer and its ever-changing line-up – is a very big deal indeed. The last 12 months have seen the 36-year-old headline a New Year's Eve gig at New York's Madison Square Garden, produce seven tracks on Madonna's 'Rebel Heart' and release an album of thunderous, mega-EDM as Jack Ü, his project with Skrillex. Diplo, the underground producer known for his work on the first few MIA albums and Major Lazer's 2009 debut 'Guns Don't Kill People... Lazers Do' is long gone. The question, then, is whether he can maintain the genre-hopping charm of previous Major Lazer records without alienating his new audience.

The answer is: sort of. Diplo's magpie eye for global dance trends means his productions are generally far more interesting than most EDM electro chug, and there are several brilliantly outlandish tracks here that nail the sweet spot between ambitious adventure and out-and-out stadium bangers. 'Too Original' lives up to its name by combining dancehall atmosphere, a lurching kuduro beat and what sounds like the theme tune from *Dumbo*. 'Blaze Up The Fire' adds reggae skank to evil bass lurches and sickly fairground organ noises, like a demented take on The Prodigy's 'Out Of Space'.

The problem is that such excess exposes the weaker tracks for the thin gruel they are. 'Powerful', which features Ellie Goulding in an anaemic vocal duet with reggae singer Tarrus Riley, is electro-by-numbers, complete with lyrical references to "*stars above*". It wouldn't even be the most interesting thing on an Ellie Goulding album. 'Lean On', featuring MØ and DJ Snake, has a catchy sunset melody but sounds tame, and 'Night Riders' (featuring Travi$ Scott, 2 Chainz, Pusha T and reggae MC Mad Cobra) is four minutes of trap drudgery that an inspired verse from Mad Cobra can't save.

This is a record on which most Lazer acolytes will find something to love; the problem will be finding someone who'll love everything on an album this unsettled. ■ BEN CARDEW **6**

▶THE DETAILS

▶**RELEASE DATE** June 1 ▶**LABEL** Mad Decent ▶**PRODUCER** Diplo, Jr Blender, DJ Snake, Boaz Van De Beatz, Picard Brothers, Djemba Djemba **LENGTH** 32:06 ▶**TRACKLISTING** ▶1. Be Together (feat. Wild Belle) ▶2. Too Original (feat. Elliphant and Jovi Rockwell) ▶3. Blaze Up The Fire (feat. Chronixx) ▶4. Lean On (feat. MØ and DJ Snake) ▶5. Powerful (feat. Ellie Goulding and Tarrus Riley) ▶6. Light It Up (feat. Nyla) ▶7. Roll The Bass ▶8. Night Riders (feat. Travi$ Scott, 2 Chainz, Pusha T and Mad Cobra) ▶9. All My Love (feat. Ariana Grande and Machel Montano) (Remix) ▶**BEST TRACK** Blaze Up The Fire

The Parrots
Weed For The Parrots EP Luv Luv Luv

Scruffy Madrid trio The Parrots say this debut EP was written at a time when booze and weed were omnipresent in their lives. Certainly Diego Garcia's vocals – all howls and barks – buzz with a suitable level of frustration and pain, sentiments such as "*I don't know if I'll ever feel better*" ('I'm Not Alone') coursing over crackling garage-punk guitars. 'White Fang' has tinges of surf to it, and 'Terror' is a clattering, paranoid burst that hinges on Alex de Lucas' twitching bass and Larry Balboa's rickety beats. Closer 'Wild', meanwhile, is a tipsy acoustic jaunt that has Garcia sighing, "*I'm breaking down*". Somehow, The Parrots manage to make the hangover slump sound just as much fun as the night before. ■ RHIAN DALY **8**

Outfit
Slowness Memphis Industries

Since emerging from a Liverpool warehouse in 2011, members of Outfit have dispersed to London and New York, meaning the five-piece are now spread across three cities. The dramatic post-punk sound of 2013's debut album 'Performance' has shifted too. Follow-up 'Slowness' sounds like they're still striving for singularity, though it's hardly music without precedent: gleaming guitar'n'synthpop that touches on the motorik rhythms of krautrock ('Smart Thing') and breaks up mannered arrangements with crunches of electronic noise ('Genderless', 'Swam Out'). While there are bands who share common ground with Outfit – These New Puritans, Hot Chip, Junior Boys – the appealing niche they're easing into bodes well for album three. ■ NOEL GARDNER **7**

Reviews

Various Artists
PC Music Volume 1
PC Music

London electronic label PC Music is undergoing a mainstream reboot thanks to the patronage of Diplo and Hudson Mohawke. Its first official collection bottles its allure, with emotionally gratifying words and melodies smothering soulless Web 1.0 beats. Lipgloss Twins' 'Wannabe' is dystopian sound art about ad culture ("*Maybelline, maybellicious*" goes its chilly hook), but it's also a grime-pop banger. Hannah Diamond ballad 'Attachment' seems to satirise digital romance, but the 24-year-old's untrained vocal conveys authentic heartbreak. Their classics remain buried in web mixes, but this set captures PC Music's sublime pop philosophy.

8

■ JAZZ MONROE

Daughn Gibson
Carnation Sub Pop

Daughn Gibson's 2012 debut 'All Hell' was so good, it damn near invented a new genre – ambient country. The one-time trucker from Pennsylvania almost blew it with his next record, 'Me Moan', which was closer to – gulp – actual country music, but 'Carnation' restores some of the eerie, discombobulated feel of his debut. Most strikingly, Gibson's brooding baritone is largely absent, replaced by an indie croon more in line with the record's influences – big-sky romanticism and moody dream pop textures. Songs like 'Shatter You Through' and the Wild Beasts pulse of 'A Rope Ain't Enough' represent some of his most fully realised work to date. But it's hard not to miss the Gibson that snuck up on you like a 3am panic attack on the motorway hard shoulder.

7

■ ALEX DENNEY

Institute
Catharsis Sacred Bones

Grubby Austin punks Institute come with good references. Drawn from members of the city's hardcore bands Back To Back, Glue and Wiccans (who Parquet Courts' Andrew Savage used to play guitar for), they formed in 2013 and released initial singles on Katorga Works, which was once home to Merchandise. This debut album will excite fans of the Tampa punks as well as Savage's boisterous crew. Tracks like 'Cheerlessness' and 'Leathernecks' are honed from rigid, pacy riffs and strung together by Moses Brown's phelgmy vocals. 'Cheaptime Morals' boasts the album's densest and most enjoyable instrumental section, as hissing guitars compete with battering drums. It all adds up to a fine statement of purpose, and an album fans of modern US punk rock will devour.

8

■ BEN HOMEWOOD

Sun Kil Moon
Universal Themes

NME ALBUM OF THE WEEK

Hot on the heels of last year's 'Benji', Mark Kozelek picks poetically over visa applications, acting roles and dead possums

It seemed for a while that Mark Kozelek would become best known for the spat he started with The War On Drugs when noise from their set bled into his at Canada's Ottawa Folk Festival last September. But thankfully 'Universal Themes' finds the 48-year-old acting his age and doing what he does best: writing very long, very poetic songs about life, death and small woodland animals and singing them over sparse guitar backing.

Like most of the songs on this seventh album, opener 'The Possum' is a tumbling stream of consciousness that clocks in at over nine minutes. Much like 'Ben's My Friend', from last year's excellent, understated 'Benji', its heartfelt confessional tells the story of Kozelek's trip to see a mate's band play – in this case industrial metallers Godflesh rather than The Postal Service. At its heart, however, is a meditation on mortality inspired by seeing a dying possum and the realisation that: "*I want to grow old and to walk my last walk/ Knowing that I, too, gave it everything I got*".

Elsewhere, we accompany the Red House Painters founder on flights to and from Dordrecht, Holland on the mournful, dreamlike 'Garden Of Lavender'. On the distortion-swathed 'Ali/Spinks 2', he reveals he thinks Steve Railsback, who played serial killers Charlie Manson in *Helter Skelter* and Ed Gein in *In The Light Of The Moon*, is the most underrated actor in the world. Sticking with cinema, several songs reference his recent casting in *Youth*, a new film by Italian director Paolo Sorrentino. It seems no part of Kozelek's inner monologue is deemed too mundane for inclusion – on 'Birds Of Flims' we hear about the time he spent filling out "*an application for a work visa for Japan and Australia*" over gracefully plucked guitar. In lesser hands, this sort of minutiae would grow tiresome, but Kozelek finds real transcendence in workaday observations.

Granted, every song is essentially a man reading his diary over frayed, weather-beaten guitar, but Kozelek spills his guts with immense artistry and opens up about everything. Well, nearly everything. The wait for 'Woah, It Was Weird When I Was A Douche To The War On Drugs, Wasn't It?' continues.

8

■ KEVIN EG PERRY

▶THE DETAILS

▶**RELEASE DATE** Out now ▶**LABEL** Caldo Verde/Rough Trade ▶**PRODUCER** Mark Kozelek ▶**LENGTH** 70:02 ▶**TRACKLISTING** ▶1. The Possum ▶2. Birds Of Flims ▶3. With A Sort Of Grace I Walked To The Bathroom To Cry ▶4. Cry Me A River Williamsburg Sleeve Tattoo Blues ▶5. Little Rascals ▶6. Garden Of Lavender ▶7. Ali/Spinks 2 ▶8. This Is My First Day And I'm Indian And I Work At A Gas Station ▶**BEST TRACK** The Possum

Victorian Halls
Hyperalgesia
Victory Records

Halfway through 'Hyperalgesia', a track called 'Most Firearms Are More Than Adequate In Killing An Undead Brain' explodes like a hand grenade. With indecipherable lyrics and rapid-fire riffs, it's easily the most exciting moment on the second album from Chicago's Victorian Halls. The trio's roots are in punk and hardcore, but you wouldn't know it from the other songs here. Singer/guitarist Sean Lenart's squealing on 'Come In With The Storm' is matched by grating guitars, and 'Sun' marries earnest screaming to bland melody. The band exhibit interesting dark heart ("*All my friends die at the right time*" rages 'All My Friends'), but ultimately their experiment with pop is a failure.

4

■ BEN HOMEWOOD

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FILM

Salad Days

Fascinating documentary traces the history of the notorious early-'80s Washington DC punk scene

Former Minor Threat frontman Ian MacKaye with Fugazi in 1990

Why is it that the punk that came out of Washington DC – particularly that released on Ian MacKaye and Jeff Nelson's indie imprint Dischord – remains the subject of such fascination? You get the feeling Minor Threat, Fugazi et al still resonate for reasons beyond their remarkable run of records. After all, the idea that punk could be a learning experience, or a path to self-improvement, still feels – well, revolutionary.

Salad Days – directed by music journalist Scott Crawford, who documented the scene in his *Metrozine* fanzine as a teenager – is by some distance the most comprehensive documentary on DC hardcore to date. Dispensing with gravitas-laden narration in favour of well-stitched oral history, it wends its way from a year zero of sorts – The Clash swinging through town in 1979 – and wraps with Fugazi blowing up and the drummer for DC punks Scream, Dave Grohl, being poached by an ambitious Seattle group called Nirvana.

Things kick off with some black-and-white photos of schoolkids in studded blazers and dog collars – acting tough, but ready to dash up the road and hide in the Häagen-Dazs store where Henry Rollins scooped ice cream at the first sign of hassle. By the time Mackaye and Nelson's punk band The Slinkees morphed into the Teen Idles, though, these slips of lads had turned into shaven-headed toughs, ready to kick back against the hicks and jocks.

Come 1981, Mackaye and Nelson are living in a suburban bungalow named Dischord House, releasing some of the best hardcore records ever made. But *Salad Days* is most fascinating when charting schisms in the scene. The city's boozy, blue-collar punk bands are written out of the picture, as the personal rules Ian Mackaye outlines in Minor Threat's 'Straight Edge' – no booze, no drugs, no casual sex – are elevated to the status of a DC creed. Minor Threat split when the band raise the idea of going commercial (Mackaye says no) and former Minor Threat guitarist Brian Baker derisively coins the word 'emo' to describe his former singer's new group, Embrace. But it's this very DC mix of high-mindedness and vulnerability that's behind Dischord's second great flowering: 1985's Revolution Summer, which sees punks trade moshpit violence for feminism and activism.

▶DIRECTOR Scott Crawford
▶RELEASE DATE Out now

Salad Days is, for better or worse, a DC story: defining what this music meant to the participants, not what it did for the world at large. Which kinda cements the accusation levelled at Dischord at the time: that they were exclusionary, snobs, a clique. Ian Mackaye won't have it, and ultimately it's hard to fault his take: "I didn't want to own the scene here... I wanted to *be* a scene, DC only. Some people might think that's a bad business move... but you exist a third of a century, that's probably a good fuckin' business move!" ■ LOUIS PATTISON

8

CINEMA

Unhallowed Ground

There is something refreshingly old-fashioned about this low-budget British horror. First-time director Russell England and writer/actor Paul Raschid wisely avoid *Blair Witch*-style found-footage detours, social media meta-narratives (see this year's *Unfriended*) or expensive effects-driven plotting: instead, they plonk six teenagers in a deserted boarding school for a night with plenty of things ready to go 'bump'. Into this set-up, England and Raschid stir a 350-year-old curse, a long-snouted Beelzebub, and two coke-snorting ex-soldiers out to steal the school's priceless manuscripts. A good-looking cast culled mainly from soaps (Thomas Law and Ameet Chana are former *EastEnders*, while Will Thorp is ex-*Coronation Street*) strut and scream beneath the flickering striplights.

6

■ ANGUS BATEY

DVD

Lost River

When it was screened at last year's Cannes Film Festival, *Lost River* was met with whistling from an indignant audience. Expectations for Ryan Gosling's directorial debut – a noirish thriller set in decrepit Detroit with a soundtrack by Chromatics' Johnny Jewel – were high. Playing Billy, a mother of two behind on the rent, *Mad Men* star Christina Hendricks leads a cast that includes ex-Dr Who Matt Smith as a face-chopping gang leader and Eva Mendes as a performer at the sadomasochistic club where Billy takes a job. Bar a tense supermarket stakeout, memorable moments are sorely lacking. It's not quite deserving of whistling, but its potential to unsettle is undone by Gosling's reliance on style over substance.

5

■ BEN HOMEWOOD

JIM SAAH

FILM

The Look Of Silence

An optician stares into the eyes of the men who killed his brother and drank his blood: astonishingly, this is a documentary. While Joshua Oppenheimer was making the Bafta-winning *The Act Of Killing*, coaxing boastful confessions out of men who had led death squads during Indonesia's horrific mid-'60s genocide, he was secretly showing the footage to optician Adi. Born two years after his brother had been murdered, Adi lives in a community still chained to the blood-soaked past because the killers remain in charge today. As he checks the eyesight of men who choose to remain blind to their part in the atrocities, the courageous Adi persistently chips away at the crumbling wall of silence. Exceptional.

9

■ ANGUS BATEY

CINEMA

Second Coming

Idris Elba plays Mark, a railway engineer married to welfare officer Jax (Nadine Marshall, *Love At First Sight*). The couple live in London with their son (Kai Francis Lewis), and while early mealtime scenes appear happy enough, the impression of domestic bliss is quickly shattered. Jax is pregnant, but Mark isn't the father and the situation leads to some uncomfortable scenes, which Bafta-winning playwright and first-time director Debbie Tucker Green executes unflinchingly. As Jax spirals into silent depression, Mark looms from the screen like a wounded giant. Elba's presence is compelling, and when he grunts "Shit" in response to his wife asking "How's work?" at dinner, the awkwardness is stifling.

7

■ BEN HOMEWOOD

Foo Fighters

Stadium Of Light, Sunderland

Monday, May 25

Dave Grohl on the catwalk, Sunderland Stadium Of Light, May 25, 2015

Dave Grohl's gang begin the countdown to Glastonbury in epic and goofy style

PHOTOS BY ANDY HUGHES

There is no grand entrance, no fanfare, not even a hint of pomp and circumstance. Dave Grohl simply guns it onstage from behind a curtain, grinning like a child who's just rung someone's doorbell and scarpered. "Are you ready?" he growls. "*Are you fuckin' ready*?" Fifty thousand people answer resoundingly in the affirmative. "It's gonna be a long fuckin' night..." So begins two-and-a-half hours in which Grohl appears personally invested in making sure that every single person in the Stadium Of Light has the time of ↦

Foo Fighters during their two-and-a-half-hour Sunderland set

their life. His old band were notoriously conflicted about giving their audience what they wanted, but Foo Fighters seem to live for it, to the extent that they open with 'Everlong', the song they usually *close* their sets with. Next follows a barrage of hits – from 'Monkey Wrench' to 'Learn To Fly' to 'The Pretender' – so relentless that Grohl is obliged to act as a sort of profane personal trainer ("Do you need a break? I don't need a fuckin' break!"). The inference is clear: here, on the opening night of a month-long European tour ahead of their Glastonbury headline slot, we're all going to have our cake and eat it, too. Watching the 46-year-old Grohl as he works a stadium, you're reminded that he's arguably the closest thing this generation has to a Springsteen: a blue-collar, crowd-pleasing icon you could imagine yourself having a beer with, seemingly chiselled from the same rock'n'roll Rosetta Stone and sharing a similar penchant for epic set lengths. 'My Hero''s line "*There goes my hero, he's ordinary*' could almost have been written about Grohl himself, and the fact that he performs it while sporting a function-over-fashion fleece pullover borrowed from one of his roadies only serves to underline it.

Nor is there any over-reliance on production; indeed, by the standard of these types of shows, it almost seems spare, with the band determined to provide their own fireworks. "This might be a stadium, but to me it's a fuckin' party," Grohl declares at one point, and the closest they come to novelty is a brief covers section, in which they're grouped together on a tiny rotating stage in the middle of the catwalk, playing a selection of songs that "made us want to become musicians". It's rough, and more than a little slapdash – Grohl forgets many of the words to AC/DC's 'Let There Be Rock', while his attempt at hitting Freddie Mercury's high notes on 'Under Pressure' goes about as well as you'd expect – but there's a goofy charm to it, akin to watching the world's biggest wedding band.

Don't let that fool you, though: when it comes to hitting the notes that actually matter, the Foo Fighters are up there with the best of them. "We learned how to be a band by coming to your country and playing all your festivals and theatres," says Grohl, tugging expertly on 50,000 heartstrings as he introduces 'Big Me'. "The first time we headlined a festival, I believe it was here. The first time we headlined an arena, it happened here. And the first time we became one of *these* bands," he says, gesturing to his cavernous surroundings, "it was here. If you want, I guess you can say that we're yours." Shameless? Most definitely. But insincere? With Grohl it somehow never feels that way, even when his very next breath is to admit, "When I go to Brazil, I'll say we're theirs, too."

The final third of the set is a heads-down race against the clock: having earlier promised to deliver a 30-song setlist, they eventually fall short of that number, with four songs cut because of a looming curfew. "We don't do that shit where we walk offstage and pretend like we're not coming back," he explains before 'Times Like These', and he simply doesn't have five minutes to waste by making people call for an inevitable encore (note to all bands: if Foo Fighters don't need the adulation, then neither do you). They end on a rousing, eight-minute version of 'Best Of You' that leaves the terraces chanting and swaying in unison. It's a sight the band are probably used to by now, but Grohl still takes a moment to drink it all in, hands on hips, grinning from ear to ear. When they take it to Worthy Farm in a few weeks' time, his grin will probably be visible from the top of Glastonbury Tor.

It's been a long fuckin' night, just as they promised it would be. It'll be an even longer fuckin' month to wait until the next time we see them.

9

■ BARRY NICOLSON

DAVE GROHL'S ARGUABLY THE CLOSEST THING THIS GENERATION HAS TO A SPRINGSTEEN

THE VIEW FROM THE CROWD

Josh Maskell, 19, Scunthorpe
"It was probably the best thing I've ever been to in my life. 'Arlandria' and 'Best Of You' were the highlights, but the whole thing was amazing."

Emily Crawford, 17, Scunthorpe
"I thought they were absolutely incredible. To see such a big band live was just an amazing experience."

Amy Chambers, 22, Washington
"They were really, really good. This was my first time seeing them and they were unbelievable. 'Best Of You' was probably my favourite moment, when the whole stadium was singing along."

Josh Boggs, 23, Washington
"It was absolutely fantastic. I love Dave Grohl! Why? Because he's Dave Grohl!"

SETLIST

▶Everlong
▶Monkey Wrench
▶Learn To Fly
▶Something From Nothing
▶The Pretender
▶Rope
▶Arlandria
▶Big Me
▶Long Road To Ruin
▶Congregation
▶Walk
▶Skin And Bones
▶My Hero
▶But, Honestly
▶Cold Day In The Sun
▶Next To You
▶Let There Be Rock
▶Under Pressure
▶All My Life
▶These Days
▶Outside
▶Times Like These
▶This Is a Call
▶Best Of You

NME GIG OF THE WEEK

Liverpool Sound City

Bramley Moore Dock, Liverpool
Friday, May 22 – Sunday, May 24

Scouse festival offers up mad outfits, scraps and great music

The Flaming Lips and (below, from left) Fucked Up and Fat White Family

Wayne Coyne dressed as a frog surfing the crowd in a giant bubble, Fucked Up's blood-spattered frontman Damian Abraham brawling with an audience member, Lias Saoudi fondling himself in his grubby kecks during Fat White Family's late-night closing set: it's fair to say Sound City's eighth year is memorable. This three-day extravaganza is Liverpool's answer to Austin's SXSW – Scouse By Scousewest.

On Saturday, Wolverhampton duo **God Damn** introduce themselves by saying, "We're only filling in for Royal Blood, the drummer has diarrhoea," before impressing with a riff-heavy assault of pulverising noise that could sink a liner. Equally brutal are shouty Stevenage punks **Bad Breeding**. Guitarist Matt Toll scales the lighting rig and frontman Christopher Dodd, a coiled spring of righteous fury, spends more time in the crowd than onstage. During the bruising 'Age Of Nothing' he staggers around like a wounded bear, eyeballing audience members.

As the night draws in, **The Thurston Moore Band** – with Sonic Youth's Steve Shelley on drums and My Bloody Valentine's Debbie Googe on bass – deposit fuzz-drenched atonal pop on an eager throng brimming with fans in 'Goo' T-shirts. Subsumed in smoke, London's **Real Lies** fill a small tent with laddish electro ecstasy, the woozy beats of standout single 'Dab Housing' sounding like Pet Shop Boys meets Hard-Fi. **Unknown Mortal Orchestra**, scheduled against them, start a rave that has a packed crowd spilling out into the night air. Jittery frontman Ruban Nielson launches into 'Swim And Sleep (Like A Shark)', then marshals his three-piece band through a kaleidoscopic half-hour of soul, funk and psych that peaks with a delicious 'Can't Keep Checking My Phone'.

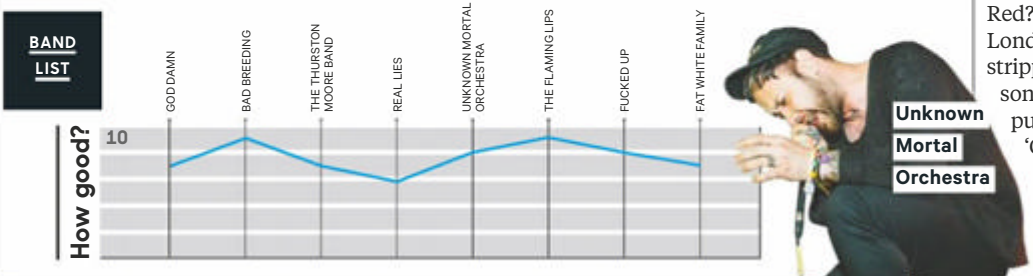
Wayne Coyne begins **The Flaming Lips**' headline slot in a green PVC outfit speckled with yellow spots and an inflatable frog on his back. "The sun's here," he announces, as someone dressed as a cartoon sun bounds on. During opener 'The Abandoned Hospital Ship', a blizzard of white ticker tape covers the crowd and it feels like the flamboyant Oklahomans are doing the encore first. Things only get crazier. Silver balloon letters spell out 'FUCK YEAH LIVERPOOL', a man is brought onstage to propose to his girlfriend, and – as is his regular party trick – Coyne rolls over the audience in a giant translucent bubble.

Competing against the Lips, **Fucked Up** amass a modest crowd, but the atmosphere is less joyous. A typically blistering set from the Toronto six-piece is marred late on when frontman Damian Abraham leaps into the pit. An ensuing fight spills out of the warehouse into a multi-man brawl, with Abraham returning topless and bloodied to finish with 'Queen Of Hearts'. Afterwards he trembles, "This is the worst show I've ever played, I hate that shit."

The next night, bleary-eyed punters cram into **Fat White Family**'s first date since returning from a chaotic US tour. Introduced by James Endeacott – the man who discovered The Libertines – barking, "You want Simply Red? YOU WANT SIMPLY RED?", the Londoners' set is a riot and Saoudi is soon stripped down to his briefs. There are no new songs, but gargling his way through the fiery pub-brawl rock of 'Auto Neutron' and 'Cream Of The Young', the frontman ensures a delirious conclusion. Fuck yeah Liverpool indeed.

9

GARY RYAN



Unknown Mortal Orchestra

BEN BENTLEY

Brandon Flowers

O2 Academy Brixton, London
Thursday, May 21

The Killers frontman unveils confessional new songs and reinvented old favourites

His lamé jacket flashing gold in the spotlights, rock's homeliest hero punches home his story like Mayweather hammering Pacquiao. During opener 'Dreams Come True' he sings, "*The highway was teasing me with promises and visions of a country unseen/In a black limousine, for the better part of my twenties...*"

It's open house chez Flowers tonight, some good old-fashioned Vegas hospitality. Tonight's soirée (dress code: Vegas hotel lounge singer, theme: '80s AOR) starts with the story of Brandon's rise from street corner to stardom and ends with his wife and two of his sons being beckoned onstage to wave us off. In-between are confessions and pilgrimages, prayers and hoedowns, childhood ambitions fulfilled and singalongs of old family favourites. So openly does Brandon Flowers invite Brixton into his life that, by the end, you half expect him to offer us his guest room whenever we're in town.

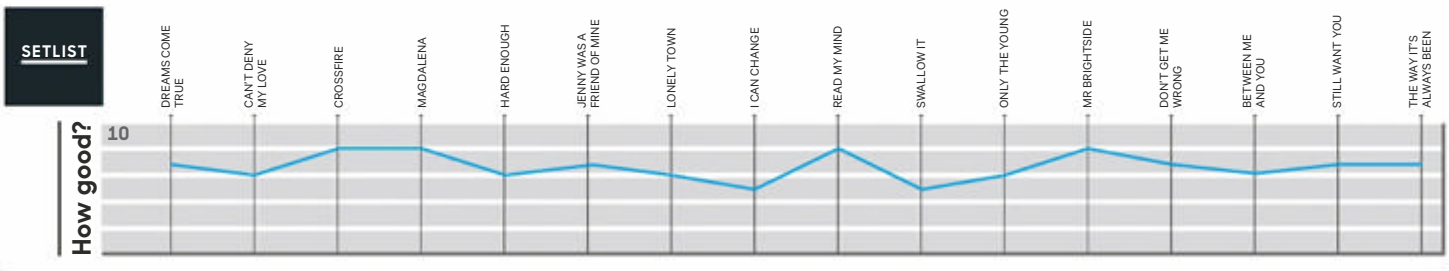
As his second album hits Number One, Brandon's solo career is beginning to have the desired effect. In those odd years when his Killers bandmates fancy some quality time away from all those sodding soul soldiers and

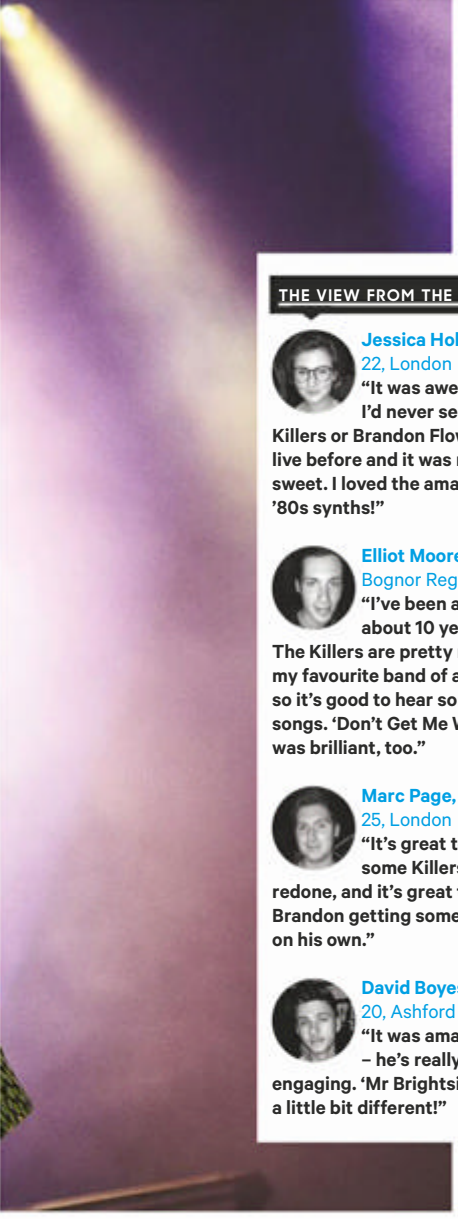
BRANDON YEARNS TO ONE DAY SPORT A CREDIBLE MULLET

he's freed from the creative shackles of the democratic four-piece, he sets out to indulge the deeply personal side of his songwriting, beliefs that would've sat awkwardly alongside his long-held love of the corny '80s-rock gloss of The Cars, Huey Lewis and the Pretenders. It's a window into the private, rarefied world of a rock star who feels unworthy of the title yet redefines it for the moral modern millennial, and yearns to one day sport a credible mullet.

Live, it's a shamelessly drivetime display. You'd swear Stevie Nicks was doing backing vocals during the horn-scorched country of 'Dreams Come True' and A-ha's Morten Harket was playing keyboard thunder flashes on 'Can't Deny My Love'. Everyone from Belinda Carlisle to Billy Ocean could have had a hand in stalker disco tune 'Lonely Town', and 'I Can Change' sounds like its sample of Bronski Beat's 'Smalltown Boy' is being fed through a Vegas EDM residency. It reaches a high degree of mainstream '80s pop maximalism that even fourth Killers album 'Battle Born' balked at, suggesting that the band actually rein in Brandon's inner Bonnie Tyler.

Also key to his solo splaying is religion. God, being omnipresent and all that, is all over the shop. But Brandon is using his faith to illuminate more human issues. When he talks of the pilgrimage people take "*from Nogales to*





WUNMI ONIBUDO

THE VIEW FROM THE CROWD

Jessica Holland, 22, London
"It was awesome. I'd never seen The Killers or Brandon Flowers live before and it was really sweet. I loved the amazing '80s synths!"

Elliot Moore, 23, Bognor Regis
"I've been a fan for about 10 years – The Killers are pretty much my favourite band of all time, so it's good to hear some old songs. 'Don't Get Me Wrong' was brilliant, too."

Marc Page, 25, London
"It's great to hear some Killers classic redone, and it's great to see Brandon getting some success on his own."

David Boyes, 20, Ashford
"It was amazing – he's really engaging. 'Mr Brightside' was a little bit different!"

Magdalena" along "*60 miles of sacred road*" on the brilliant 'Magdalena', it's in order to highlight "*the broken heart of Mexico*". Being "*caught in the crossfire of heaven and hell*" in 'Crossfire' is the ultimate dilemma of the religious rock star trying to steal all the best tunes from the Other Guy, and when he declares "*Father, thy will be done*" in the hymnal 'Only The Young' it's a wry admission that even the Almighty overlooks the plight of neglected children. Even on the closer 'The Way It's Always Been' he's "*hoping that He's really got the power to save us from these sins*".

Brandon's solo setlist has a way to go to match The Killers, of course, so while his own hits pile up he relies on a guest spot from Chrissie Hynde on a cover of the Pretenders' 'Don't Get Me Wrong' – complete with a line-dance together – to do the crowd-pleasing. When he does dip into The Killers' catalogue it's with a revisionist's eye, transforming 'Jenny Was A Friend Of Mine' into a spectral Gallic country saunter and playing the motorik and menacing Jacques Le Cont remix of 'Mr Brightside'. It's all in the cause of exposing more of himself – his beliefs, his creative processes, his doubts and his dreams. He's never been so huggable. ■ MARK BEAUMONT

8

MORE GIGS

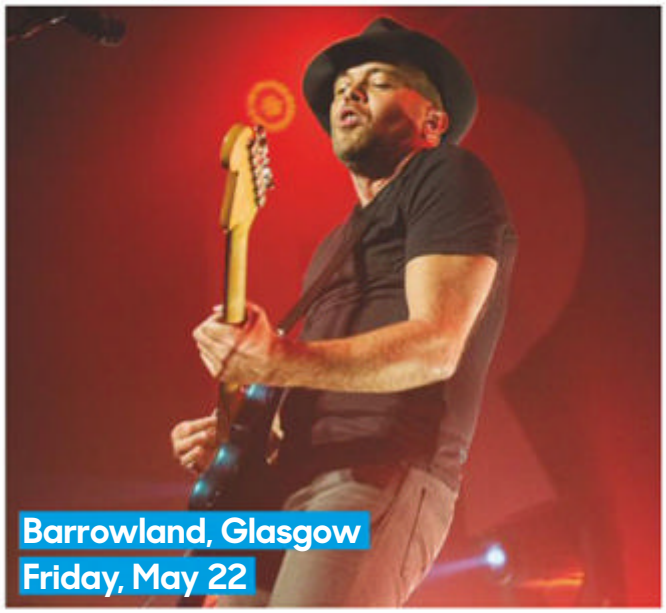
Swans
Roundhouse, London
Thursday, May 21
There aren't many bands who can support a two-and-a-half hour show with just six songs, but Swans aren't most bands. Despite forming 33 years ago, tonight marks the New York noisescapers' biggest London headline show to date. Core member Michael Gira has the charisma, intelligence and sinister pull of all good cult leaders, leading his taut band of experimental musicians – including topless, Viking-like drummer Thor Harris – into an underworld of clanging cymbals, hypnotic dirges and ear-drum shattering volume. The demonic groove of 'A Little God In My Hands', from last year's 'To Be Kind', proves they're more than capable of making people dance; they'd just rather you quaked in fear. ■ LEONIE COOPER

9

Wand
Old Blue Last, London
Sunday, May 24
In the corner of a cramped stage, Wand frontman Cory Hanson is barely visible behind the flailing hair of bandmate Lee Landey. The bassist commands the attention, staring out dead-eyed between bouts of headbanging. The freaky LA quartet – whose 2014 debut 'Ganglion Reef' came out on Ty Segall's God? label – make enough noise to keep his skull bouncing consistently. At their first UK headline show, they crash through tracks from recent second record 'Golem', drummer Evan Burrows rattling the walls during 'Floating Head'. It's chaotic, but as topless crowdsurfers topple, Hanson leads Wand's onslaught with squealing vocals and pulverising licks. ■ BEN HOMEWOOD

8

Ride



ROSS GILMORE

Barrowland, Glasgow
Friday, May 22

After a 20-year absence, the much-loved Oxford shoegazers return sounding curiously contemporary

There was an air of inglorious inevitability about Ride's demise, which came just as Britain was approaching Peak Britpop in 1996, and off the back of two albums – 1994's 'Carnival Of Light' and 1996's disastrous 'Tarantula' – which found them trying rather too hard to fit in. When they got back together last November, however, it was a very different story. Hindsight makes them appear ahead of their time, while their seminal 1990 debut 'Nowhere' has become required listening for a new generation of (mainly American) bands like Diiv and Real Estate.

The fact that the audience for their first UK show in more than 20 years (bar a warm-up in their native Oxford in April) is evenly split between emotional 40-somethings and those who look young enough to be their kids says much about Ride's rehabilitation – The Scene That Celebrates Itself is now celebrated by all. They seem determined to enjoy it, too. After opener 'Mouse Trap', a grin appears on Mark Gardener's face that stays there all night, with the response so overwhelmingly positive that drummer Laurence Colbert comes out from behind his kit after 'Taste' to record it on his phone. Andy Bell, meanwhile, seems more animated and engaged than he ever did during his decade of plucking root notes in Oasis, letting rip on 'Seagull' and 'Drive Blind', whose long squall of pedal-assisted noise is one of their few instances of self-indulgence.

SETLIST

- ▶Mouse Trap
- ▶Chelsea Girl
- ▶Twisterella
- ▶Polar Bear
- ▶Seagull
- ▶Sennen
- ▶Cool Your Boots
- ▶Black Nite Crash
- ▶OX4
- ▶Dreams Burn Down
- ▶Time Of Her Time
- ▶Chrome Waves
- ▶Paralysed
- ▶Taste
- ▶Vapour Trail
- ▶Drive Blind
- ▶Like a Daydream
- ▶Leave Them All Behind

The 18-song set draws heavily from the band's earlier (and better) material, with 'Black Nite Crash' the only post-'92 track to make the cut. Yet for a nostalgia-fest, the songs sound curiously contemporary: if My Bloody Valentine built sonic cathedrals as inscrutable as they were inimitable, Ride mined for psychedelic pop nuggets like 'OX4' and 'Vapour Trail', whose influence in 2015 feels far more pronounced. They say little but it scarcely matters. Anyone can see how much tonight means to them, and you can hear how much they've been missed. ■ BARRY NICOLSON

9

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- BADBADNOTGOOD
- Anamanaguchi
- Shamir
- Snakehips
- Tops
- Haelos
- Two-9
- Kembe X
- Roger Sellers
- The Outfit, TX
- SURVIVE

- Viet Gong
- Alvvays
- Speedy Ortiz
- Murder By Death
- Cass McCombs
- Broncho
- Steve Gunn
- Grifters
- Creepoid
- East Cameron Folkcore
- A Giant Dog
- Think No Think
- Ringo Deathstarr

- Parquet Courts
- OFF!
- La Dispute
- Title Fight
- Fucked Up
- Head Wound City
- Dwarves
- The King Khan & BBQ Show
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- Andrew Jackson Jihad
- Nothing
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THIS WEEK IN 1981

Royal audience

A young Prince Rogers Nelson gets down and dirty about bedroom habits, disco music and jockstraps

Lounging on a sunbed on the roof of the Manhattan Holiday Inn hotel in New York, the 20-year-old Prince complains to *NME*'s Chris Salewicz of the strains of his bedroom antics. "I haven't been to sleep for a couple of nights," he purrs. "Well, I've been to bed, but not for sleeping."

In town to promote his third album 'Dirty Mind', recorded entirely by himself, Prince denies the suggestion that he's combining disco and rock'n'roll. "To me, disco was always very contrived music," he says. "It was all completely planned out for when the musicians were recording it in the studios. Basically, what I do is just go in and play."

He insists there's nothing contrived about him, even his adopted stage outfit of jockstrap and leg warmers – "[My managers] thought that I'd gone off the deep end and lost my mind," he says – and his album's lyrics, which encompass the subject of incest. "I write everything from experience," he reveals.

COVER: JOE STEVENS

WRECK YOUR 'HEAD

NME's Mick Farren joins Motörhead on tour in the US, where he reminisces with Lemmy about their decade of playing music and touring together. Meanwhile, drummer Phil Taylor complains that someone has broken into his room in NYC's Gramercy Park hotel, shot up in the bathroom and made a $700 phone call to Tokyo on his room bill.

OUT AND ABOUT

A 73-year-old Quentin Crisp, whose life of camp flamboyance was the subject of *The Naked Civil Servant*, talks to *NME*'s Paul Morley about how "things have changed... the war seems to be over after I've been in my shelter for 50 years". He now performs shows about his life, in which he claims that "in all other tribes, music is a means of arousing and uniting the male population, usually to face a disaster, frequently a war. Now we have the male population aroused and excited and no war. So you have soccer violence."

REVIEWED THIS WEEK

The Raincoats - 'Odyshape'

"Rhythms are followed through like an Awayday adventure on the buses: you set off feeling freeform about your destination and make bold decisions about switching routes, knowing you'll end up in the right spot." ■ VIVIEN GOLDMAN

ALSO IN THE ISSUE THIS WEEK

▶New York's Fire Department issues a restraining order on Bonds International Casino in Times Square after the first of seven Clash shows draws twice as many people as can safely use the fire exits.

▶PiL discuss the audience riot that erupted at their Ritz show in New York, when the band played a vinyl copy of new album 'Flowers Of Romance', which then skipped.

▶Ian Dury is to play at London's Hammersmith Odeon on the day Prince Charles gets married to Lady Diana Spencer.

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■ Compiled by TREVOR HUNGERFORD

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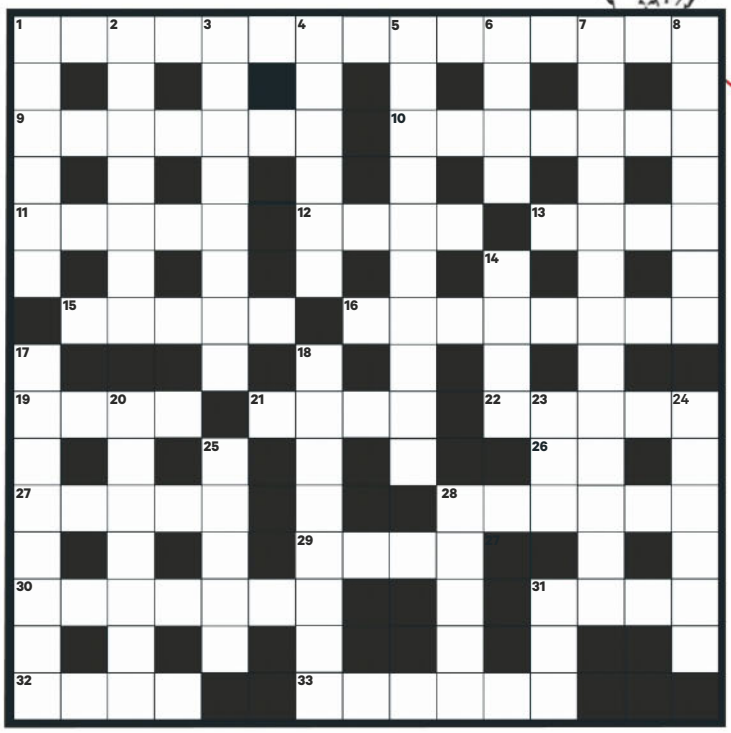

CLUES ACROSS

1 Seal at risk of getting a hit through Palma Violets? (6-2-3-4)
9 Similar to an album by Passion Pit (7)
10+27A The fake hit EP turned into a genuine single and album for Bon Jovi (4-3-5)
11 (See 17 down)
12 (See 15 across)
13 Colourful language from The Verve on early single (4)
15+12A *"That's the sound of the men working on the _____ ____"*, Sam Cooke (5-4)
16 Her albums include 'Little Earthquakes' and 'Unrepentant Geraldines' (4-4)
19 *"If you think that a kiss is all in the ____"*, from The White Stripes' 'The Denial Twist' (4)
21 On occasion heard from Jungle (4)
22 Sweet sounds of Swim Deep (5)
26 Regina Spektor single found in Shepherds Bush market (2)
27 (See 10 across)
28 But Ron, somehow you've been named as a bassist with Metallica (6)
29 *"Some might say they don't believe in heaven/ Go and tell it to the man who lives in ____"*, Oasis (4)
30 *"Little Judy's trying to watch Top Of The Pops/ But mum and dad are fighting, don't they ever stop"*, 1978 (3-4)
31 Seventies blues-rock band who sounded 'All Right Now' (4)
32 Mercury Prize winners in 2012 (3-1)
33 Welsh alt-rock band _____ Zygotic Mynci (6)

CLUES DOWN

1 *"Wake-up call, coffee and juice, remembering you, what happened to you"*, 2005 (6)
2 There's nothing to match an album by XTC (7)
3 There was money paid for this work over The Weeknd (6-2)
4 Moloko performance coloured by a form of 13 across (6)
5 Miles Kane assuming control of a single release (6-4)
6 (See 23 down)
7 Royal Blood... trifling but with huge following (6-7)
8 In 1967 they were found responsible for the 'New York Mining Disaster 1941' (3-4)
14 The Cure had some hope for this album (4)
17+11A Tour afar like a misplaced musician from Mali (3-5-5)
18 An album from Ministry, the dirty swine (5-3)
20+28D *"I see the girls walk by dressed in their summer clothes"*, 1966 (5-2-5)
23+6D See your new look, Lucy Rose (3-4)
24 Wilco album with a message, '_____ Hotel Foxtrot' (6)
25 Turns north to find the girl from Everything But The Girl (5)
28 (See 20 down)
31 'Collaborations Don't Work' for this collaboration (1-1-1)

MAY 23 ANSWERS

ACROSS 1+19D Different Angle, 6+32A Radio Wars, 9 Nuisance, 10 Ache, 12 Fee, 13+19A Your Arsenal, 14 Step On, 16 Girls, 18+22A Use Your Illusion, 24 Inches, 26 Dsinger, 28+17D Age Of Innocence, 30 N.E.R.D. 33 Song, 34 Revol, 35 Wings, 36 Pea **DOWN** 1 Don't You Find, 2 Failure, 3 Egan, 4 Exciter, 5+7D To Die For, 6+27D Racing Rats, 8 Others, 11+31D Upper Room, 15 Loss, 20 Stiff, 21 Lee, 23 Long Run, 25 Sad, 29 On GP, 32 Wow, 34 Ra

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COVER VERSIONS

▶THIS WEEK'S ARTIST Adam Vass, La Dispute

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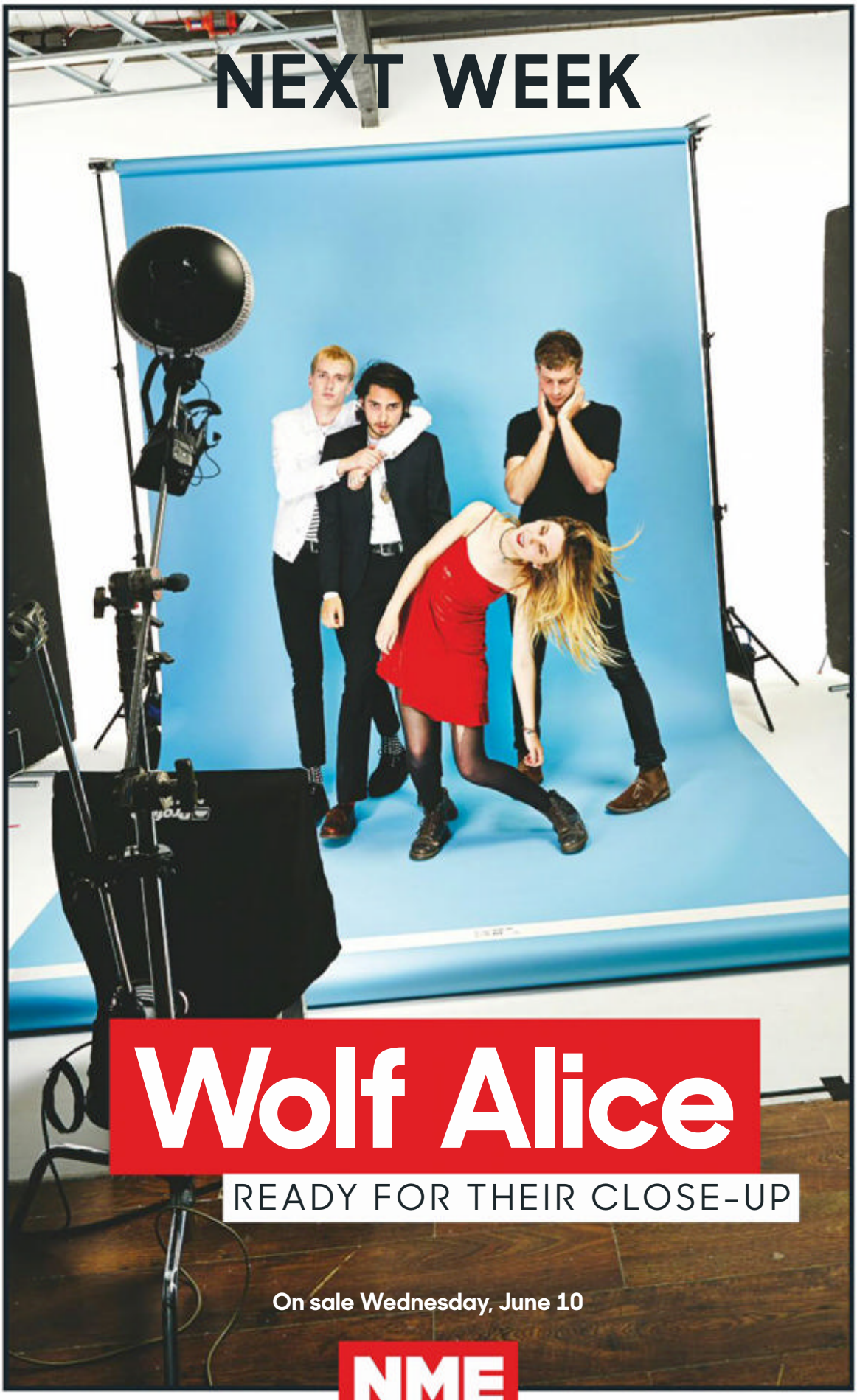

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- A$AP Rocky
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